

# Section 10 Landscape

## **Guiding Faculty**

Albert Dorne, Founder  
[1904-1965]

Norman Rockwell  
Al Parker  
Ben Stahl  
Stevan Dohanos  
Jon Whitcomb  
Robert Fawcett  
Peter Helck  
Austin Briggs  
Harold Von Schmidt  
George Giusti  
Fred Ludekens  
Bernard Fuchs  
Bob Peak  
Tom Allen  
Lorraine Fox  
Franklin McMahon

Ben Shahn  
Doris Lee  
Dong Kingman  
Arnold Blanch  
Adolf Dehn  
Fletcher Martin  
Will Barnet  
Syd Solomon  
Julian Levi  
Joseph Hirsch

Milton Caniff  
Al Capp  
Dick Cavalli  
Whitney Darrow, Jr.  
Rube Goldberg  
Harry Haenigsen  
Willard Mullin  
Virgil Partch  
Barney Tobey





*The Watermill*, Hobbema  
The Louvre, Paris

## You and your landscape

When you hear the word "landscape," do you imagine rolling green hills or cattle grazing in pleasant fields? Or perhaps you think of a cluster of tree-framed farm buildings edging a placid stream like the rural scene in Hobbema's painting above. This traditional idea of a landscape took shape in the fifteenth century when artists first painted scenery for its own sake rather than merely as a background. Gentle meadows,

lush woodlands or a sleepy village were indeed the common environment of many, many artists who painted in the past. Today's most familiar setting is dramatically different — our environment, our landscape has changed. A spectacular, complex and challenging scene surrounds us — take a wide-eyed look at the innumerable new images there are today which you can paint in *your* landscape.



## New things to see

The rhythm of nature, the cycle of seasons are still with us, but geometric, man-made patterns have transformed the land. A kaleidoscope of shapes and hues catches our eye: showy shop windows, neon lights flashing day and night, automobiles of all colors dotting unending ribbons of road. Oil derricks, factory chimneys, skyscrapers, aircraft beacons slice the sky.

Country scenes continue to inspire many of today's landscape painters, but even here there are often the interrupting shapes of generators and electrical transformers which clutch miles of wire stretching across the billboard-decked land. The joy and pleasure of seeing and painting nature are unchanging, but the twentieth-century landscape offers an artist new visual experiences and inspiration of its own.

### A world of signs and symbols

Just about anyplace we go, we're assaulted with letters, with fragmented words, with splashes of color. We're besieged with familiar symbols like those at top right which warn, guide or persuade us. Bright fire hydrants, outdoor phone booths and even mailboxes are useful, taken-for-granted parts of our contemporary landscape. Look again at these everyday objects, at the interesting patterns they can contribute to a scene.

### Girders and beams

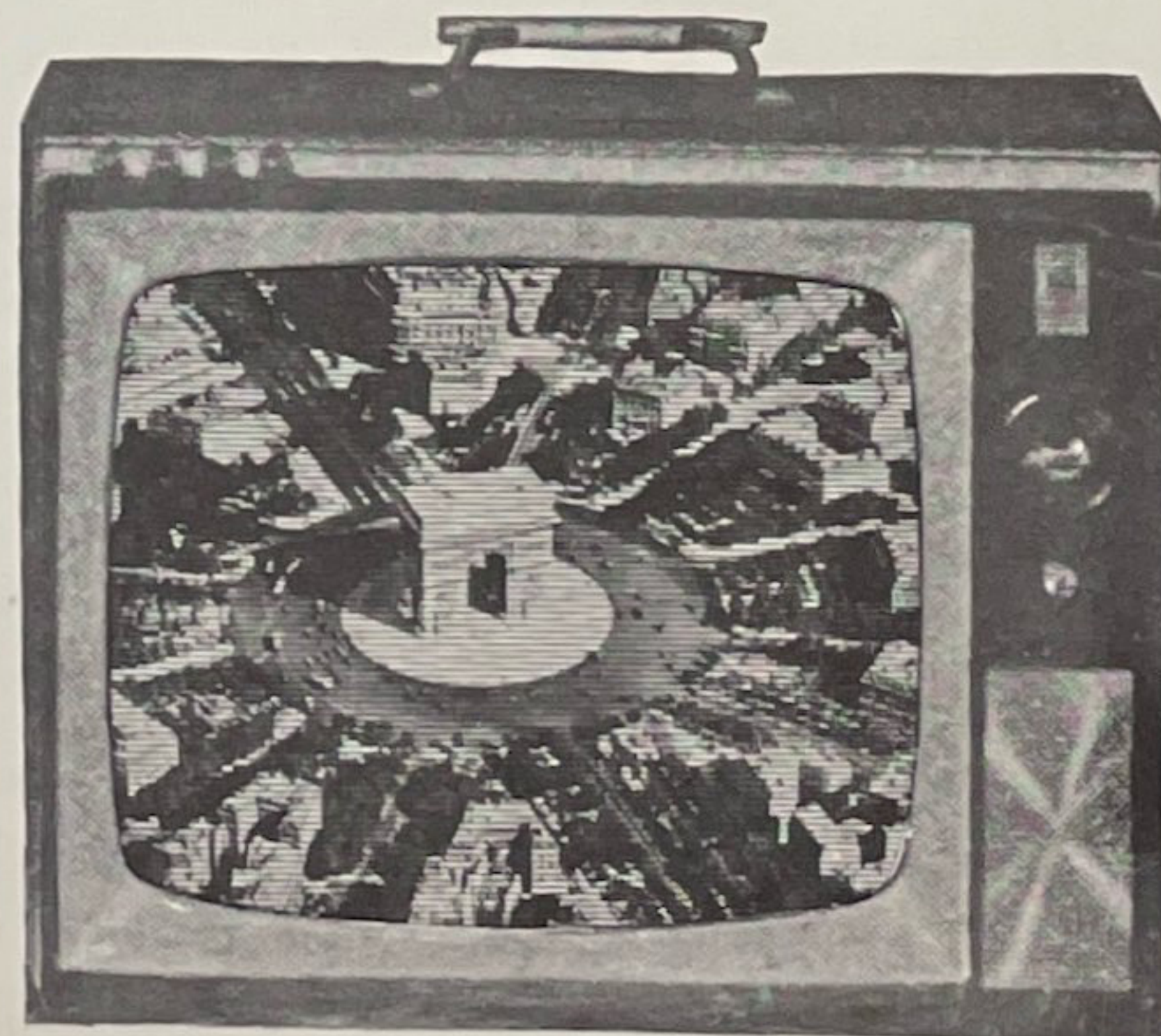
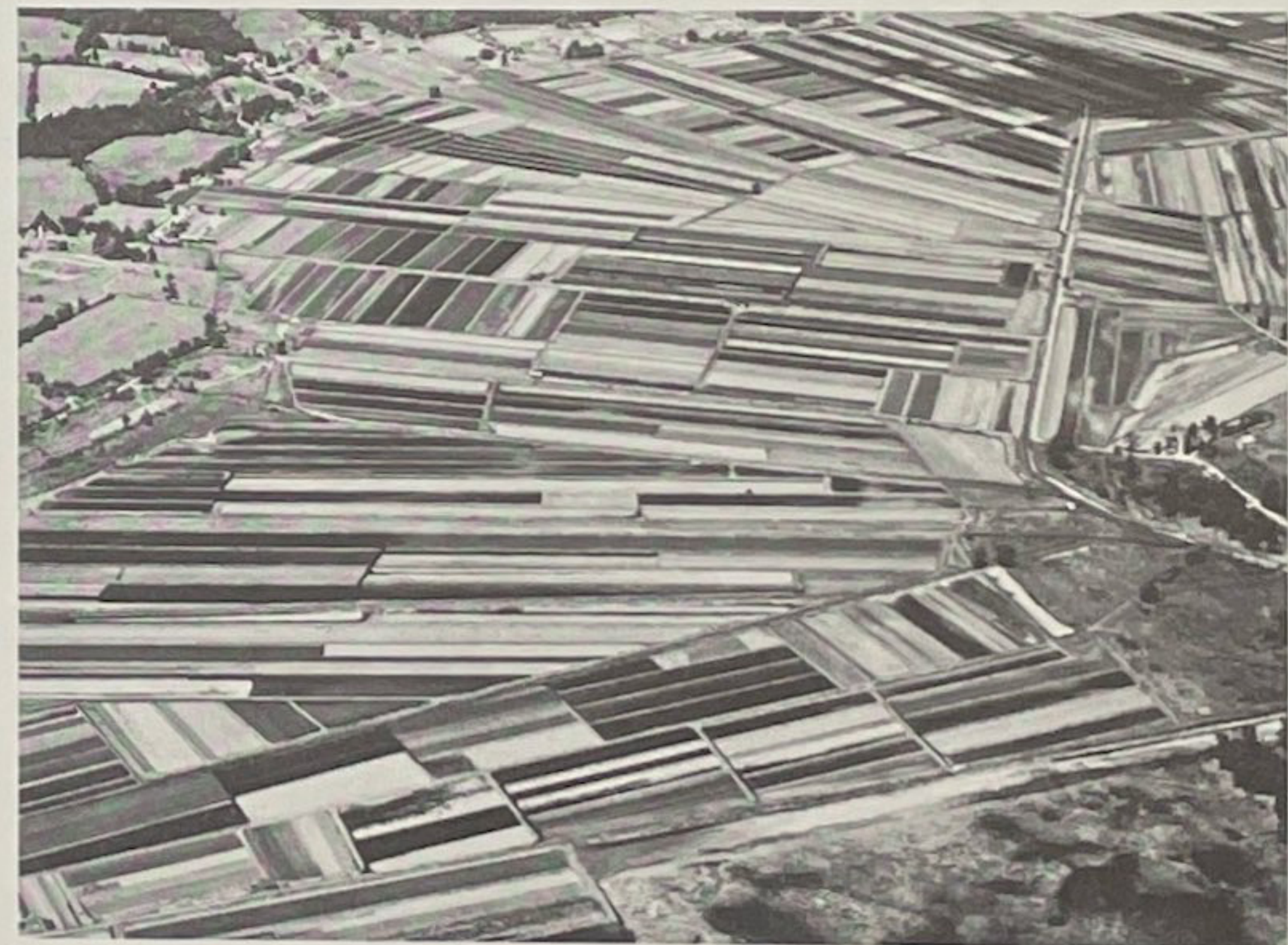
Gigantic steel skeletons rising in cities across the country have become commonplace backdrops in our society. They thrust above the cluttered city scene with sharp-edged vertical and horizontal patterns and represent the dynamic part the architect plays in shaping the landscape. A growing population requires more housing, larger factories, expanded shopping areas, spreading cities — so you can see how inescapable a part of your environment construction is!

### Ageless sights, newly seen

Not only are there new things to look at in our landscape, but there are new ways of seeing what has always existed. Our viewpoints have expanded. Long ago painters could stand on a slope and see cottages, fields and hills stretching off to the horizon, but they did not see their particular patch of earth as a mosaic pattern as it would later be seen from an airplane. Today's scenes are boundless and include the luminous watery world of a deep-sea diver as well as an astronaut's view of our curving earth, the moon's surface and the unexplored blackness beyond. Not to be forgotten are the tiny universes seen through an electron microscope — these are part of our environment, too.

### Landscape without limits

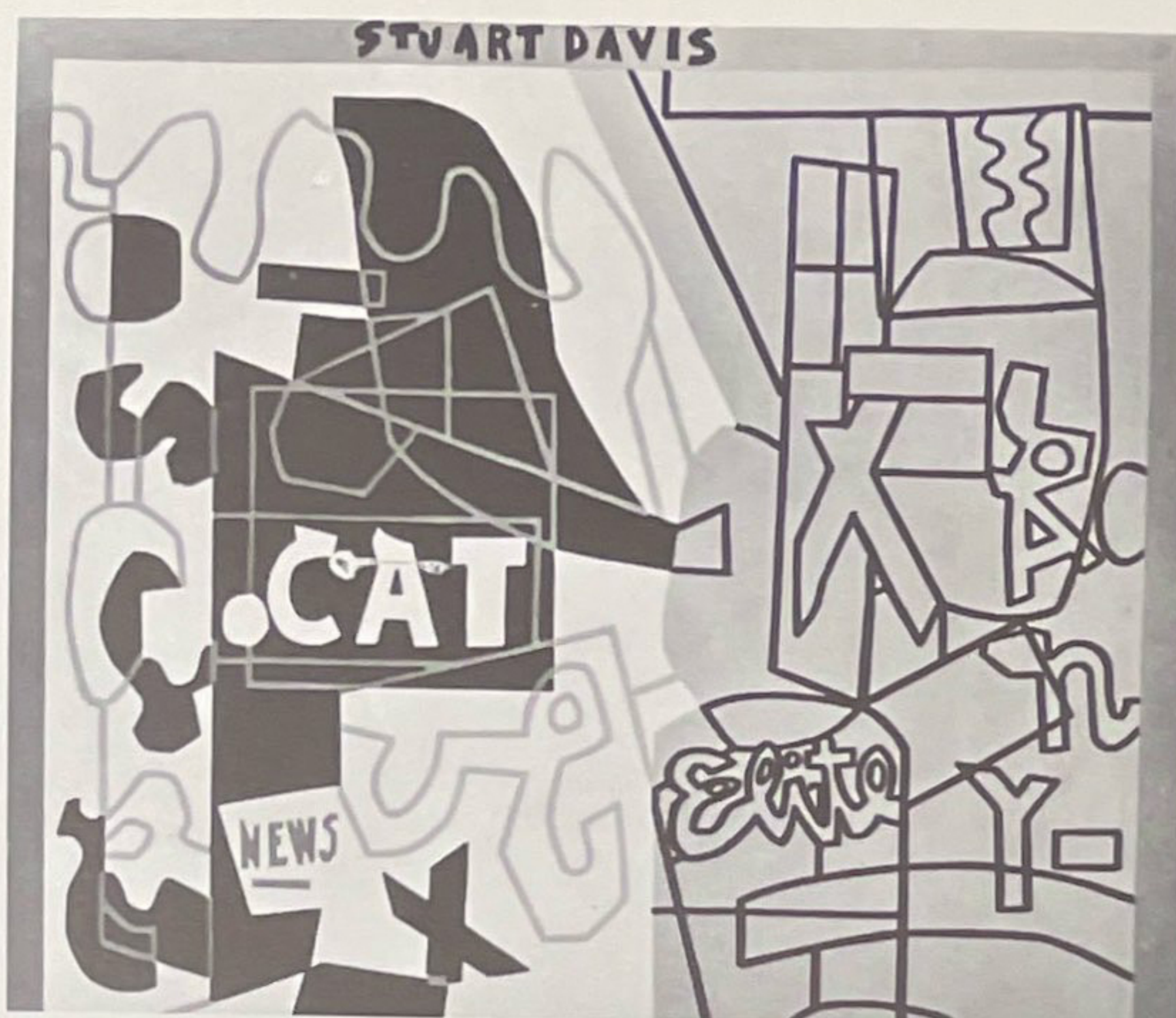
Have you visited Paris and seen the Arc de Triomphe and the Eiffel Tower? How close have you been to the man in the moon? Chances are you quickly recognize the Parisian landmarks and can easily identify that cratered lunar surface. Without having taken a plane, train, ship or rocket you can make such safe guesses because the widest window on the world is right in your own home. Magazine illustrations, newspaper wirephotos and wide-ranging television programs let you look at sights you may never see in person. Primitive villages, sophisticated world fairs, sharecropper porches, White House lawns, sampans on Chinese rivers, Alpine ski slopes — the whole widespread world is your landscape.



Photograph by Ewing Galloway



Pochade  
Collection Mrs. Edith Gregor Halpert  
Courtesy The Downtown Gallery, New York



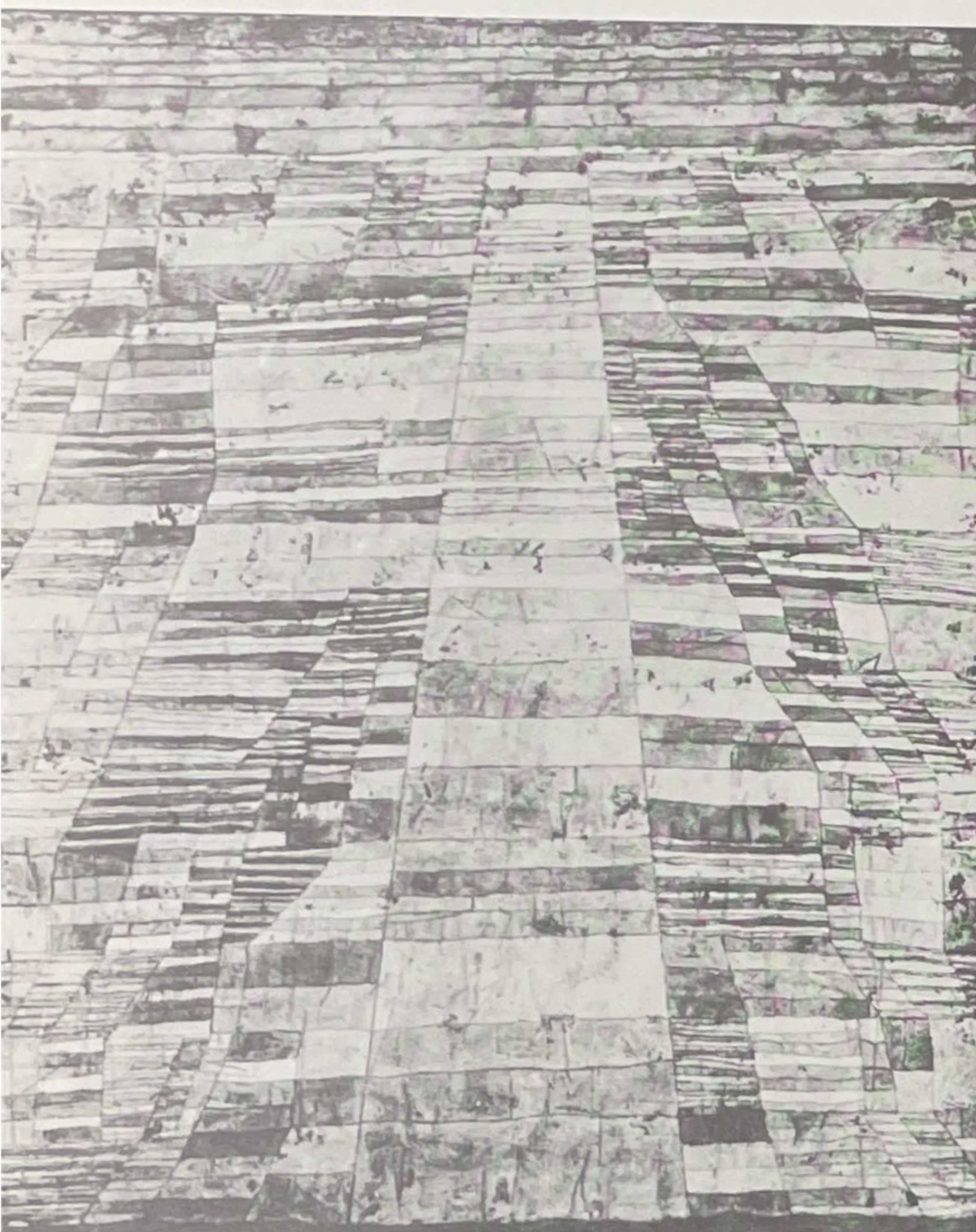
### Letters and shapes

"The artist sees and feels not only shapes but words as well," Stuart Davis said. "We see words everywhere in modern life; we're bombarded by them." The abstract painting at the left shows how this artist saw and used the words themselves as shapes. When Davis began to study art seriously, he often wandered the streets, drawing the life about him, developing a sharp eye for anything that might be useful to his work. Many of his paintings feature striking compositions based on the conglomeration of signs and symbols around us.

## Some painters of today's landscape

With such an exciting variety of sights to choose from, it is only natural that artists look to landscape for fresh ideas and use new styles and forms to express them. The pictures on these pages interpret a few facets of the twentieth-century scene which you've just read about. These vigorous and original artists have tried to catch a truthful image of the landscape as they saw it — its beauty, its geometry and its vitality.

Most of these paintings are abstract, some more so than others; a few artists have painted objects directly but have given them a new order, others have focused on the overall effect of their scene. You need not like all of these pictures, but you can appreciate the artists' originality and inventiveness in catching the contemporary spirit.

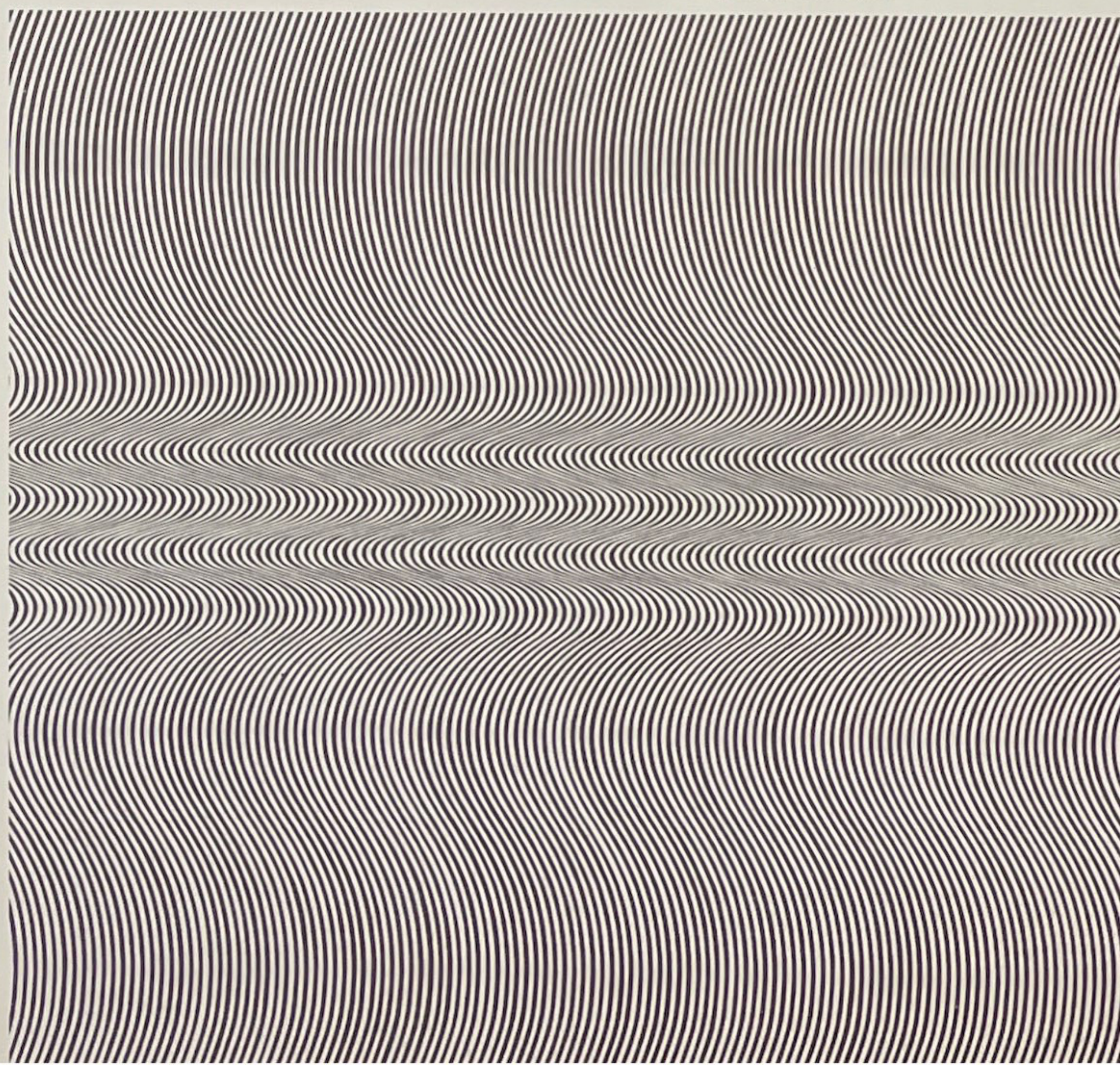


Highway and Side Roads  
Private collection, Munich

### An aerial view

The precise geometric pattern of fields and roads in Paul Klee's painting suggest aerial perspective although it is doubtful that this artist ever actually flew over such a scene. Klee was something of a mystic; he saw his landscape with a penetrating eye and, adding his own unique imagination, has shown us his private visions in his paintings. "Art does not reproduce what we see," this artist wrote, "it makes us see!"

Current  
Collection The Museum of Modern Art, New York  
Philip C. Johnson Fund



### Suggestion of television

Stare at the picture at the right for a few minutes! Doesn't it seem to pulsate? The precise linear pattern suggests movement so you can almost feel the energy radiating from it. You may be able to see colors, too — a pale pink, for instance, sometimes flickers across the center. Bridget Riley's visual trickery here will remind you of the images on a television screen which themselves are transmitted by wavy electronic impulses. This is an excellent example of Op art, a method of nonobjective painting founded on optical illusions and sensations.

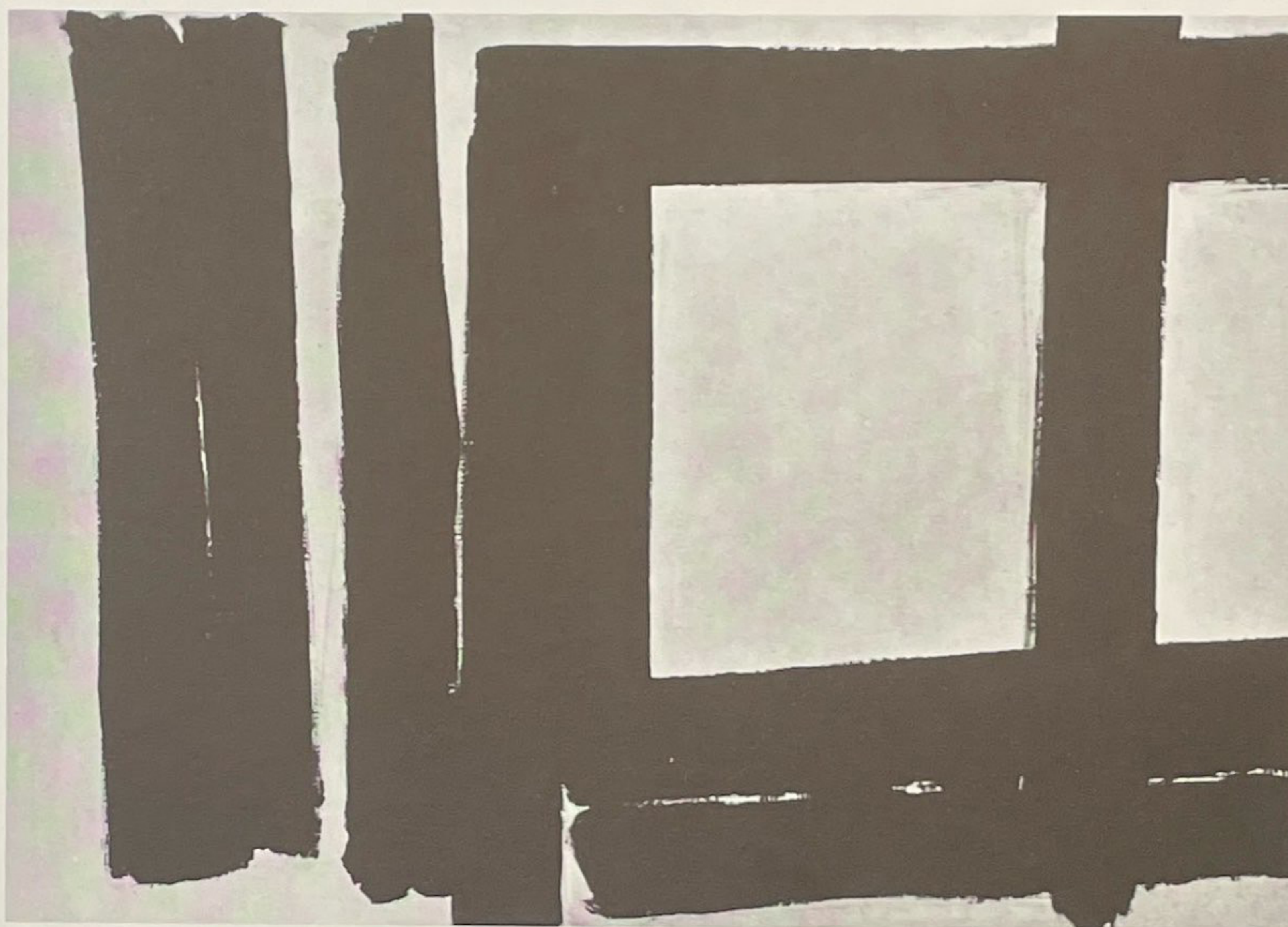




### Billboard Images

The blown-up images we see on billboards confront us in a startling way in James Rosenquist's paintings. He has given a new order to familiar subjects somewhat as Stuart Davis did on the opposite page, so we no longer take them for granted. Rosenquist's style captures the slick aspects of the commercial world. His canvases are expansive — this is but a detail from one of his murals.

*F-III*, detail, James Rosenquist  
Collection Mr. and Mrs. Robert C. Scull  
Courtesy Leo Castelli Gallery, New York



*Painting No. 7*, Franz Kline  
The Solomon R. Guggenheim Museum, New York

### Structural quality

The impact of a city background is felt in many of Franz Kline's paintings. He often used a slashing brushstroke, which conveys the feeling of the abstract patterns of the urban landscape. Kline worked freely and fast but he said, "Whatever goes into a painting isn't just done while you're painting." He worked on some canvases for over six months — painting over and over again. The results, like the composition at the right, convey vigor and have a strong, structural quality.

### Traditional subjects

Trees, fields and streams are as vital and beautiful as ever and haven't been really neglected by contemporary artists as subject matter, nor has the traditional way of painting landscapes been forgotten. Edward Hopper's paintings, for instance, are very simple, very realistic. He looked at a straight stretch of road, heavily bordered with trees — surely a common sight — but, appreciating the play of light he saw there, he organized the scene into the beautifully simplified composition at the right.



*Road and Trees*  
Collection Mr. and Mrs. John Clancy  
Courtesy Frank Rehn Gallery, New York



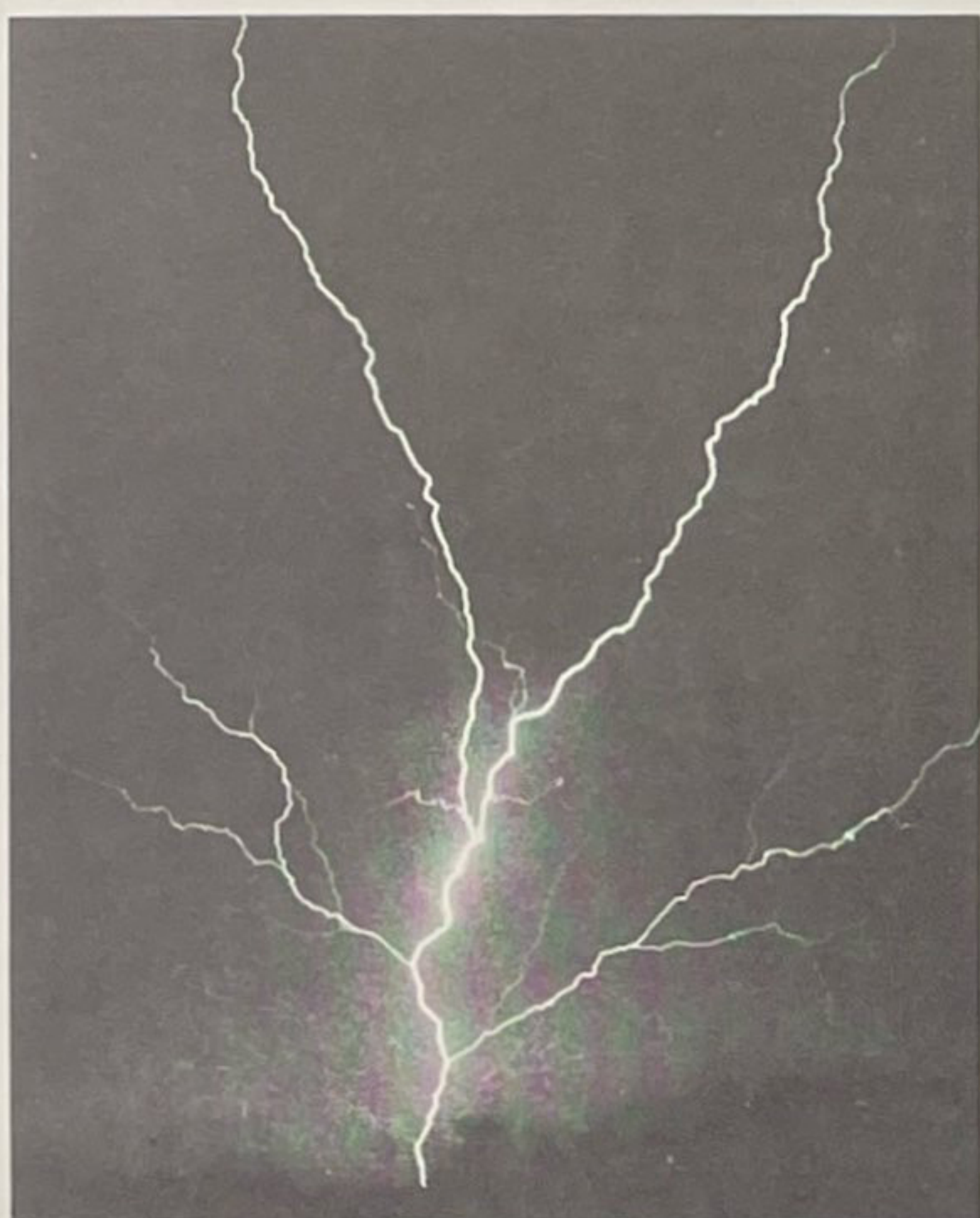
## Nature's unity

The vast spectacle that is our landscape deluges us with confusing, sometimes chaotic images. You've been learning, though, that being an artist means being an explorer, too, always sleuthing and seeing beyond the surface scene. So, remembering that "order is nature's first law" search now for some of the essential patterns in the landscape.

Look around you for the designs that create the unity and harmony in nature. You'll find it fascinating that the same patterns occur over and over in a wide range of sizes — with some variation, but still much alike. The design in the vein structure of a single leaf is like the design of a tree. Brooks and streams running into a river repeat this pattern and on an even larger scale so does a flash of forked lightning as it slices a stormy sky. Astronauts flying high over Southern Arabia photographed this design recurring in dry sand-choked canyons — the same design found in a little leaf.

There are countless other shapes and linear designs that repeat themselves in nature. Be alert to *designs*, to *patterns*, that produce *rhythm* and *harmony* and *character* so you can use these facts of nature to shape your landscape paintings.

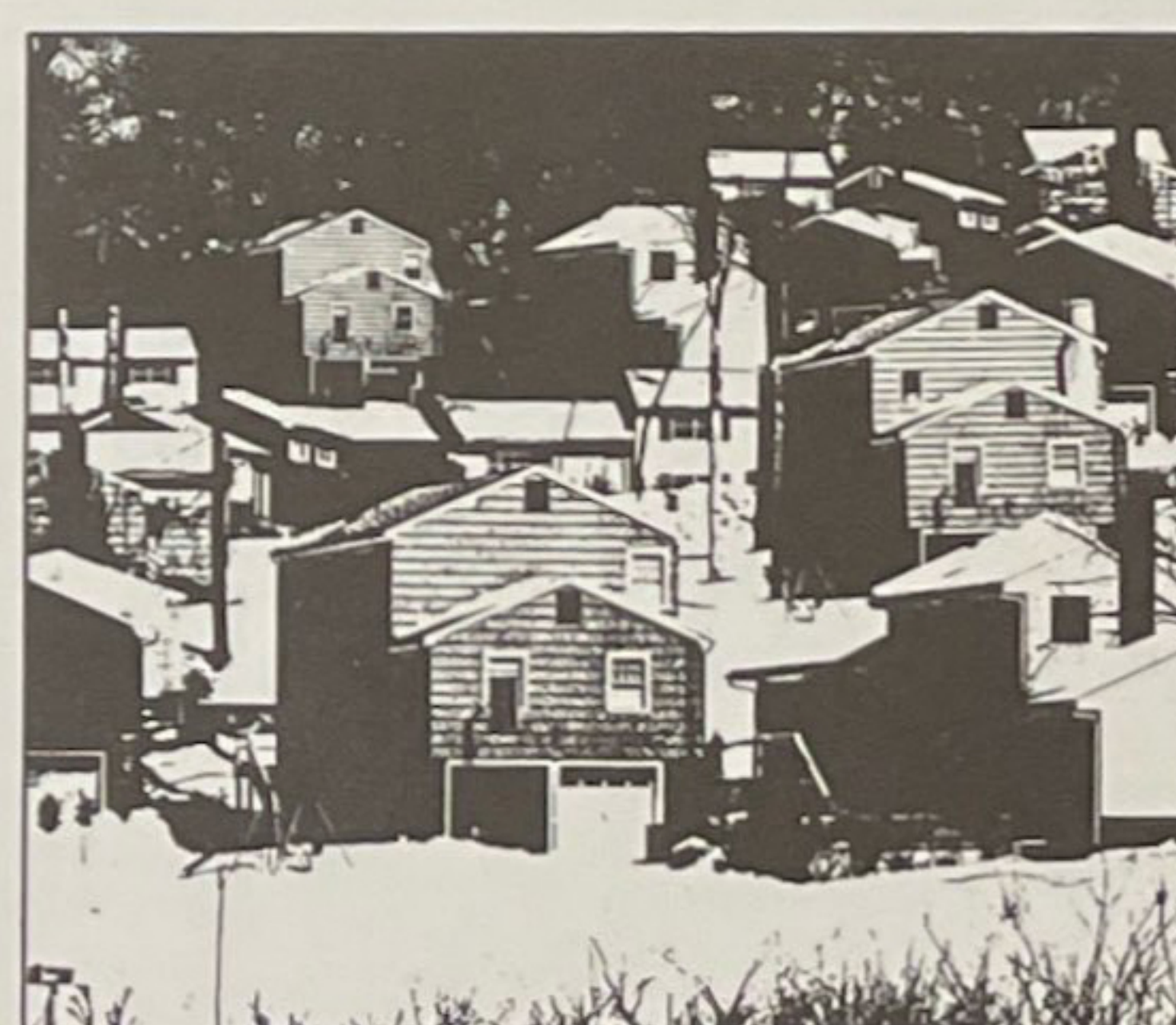
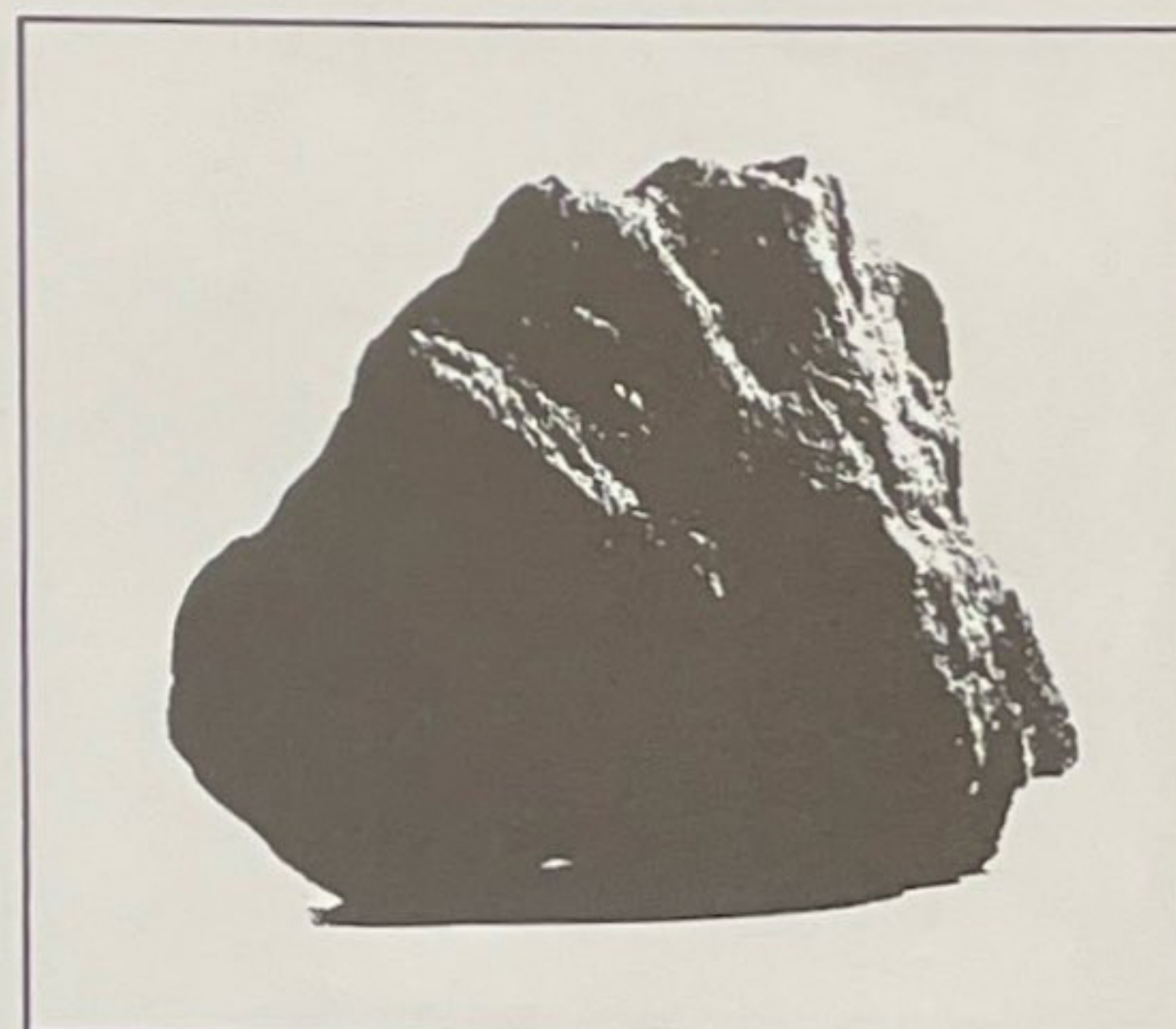
Space photograph  
National Aeronautics and Space Administration



(Left) A camera focused skyward caught the veinlike pattern of a bolt of forked lightning — which we inverted here for emphasis. (Right) Photographed from high above the earth, the same design in dry canyons of arid Arabia.







### Pattern and character

Patterns in nature give an artist a wonderful chance to really know the character of a subject, to get the "feel" of what he is painting. If you are familiar with the shape, the lines, the texture, the feeling of one apple tree you know what an orchard of these trees is like; you understand the chief characteristics of the whole group even though there may be some variation in the trunk, the limbs, the size of each tree. A solid, craggy rock can resemble a mountain — the character is the same; if you get the feel of the rock you will know more about the mountain.

This knowledge of nature's patterns works in reverse, too. Just as the character of a single or small part in nature helps create the character of the whole, so the character of the

whole is reflected in that small part. For example, if you really study and are able to see the essential character of an orchard or a mountain, your familiarity with these big subjects will help you know the small — the individual tree, the separate rock.

Even in man-made environments you can find this same process. Notice how the vertical lines and boxlike shapes of one house express the geometrical character of every building in a group of houses — and vice versa.

Patterns are important — don't underestimate them, but remember to look for, understand and use them in the world of your landscape paintings. They reveal character and are the very basis of unity and harmony there just as in nature!



## Patterns in your pictures

Putting nature's patterns into a painting calls for a selective eye. Sort out the shapes you see, focus on the predominant patterns and be aware of the underlying harmony in a scene. Once you "find" this natural order, use it in your pictures.

You've learned that a hodgepodge of houses can have real character, an overall rectangular feeling. When these sharp shapes are backed up by the indistinct forms of trees with glints of light shining through the branches, a special tempo is created — the foundation for a lively unified landscape. Practice seeing this way, become pattern conscious. You'll

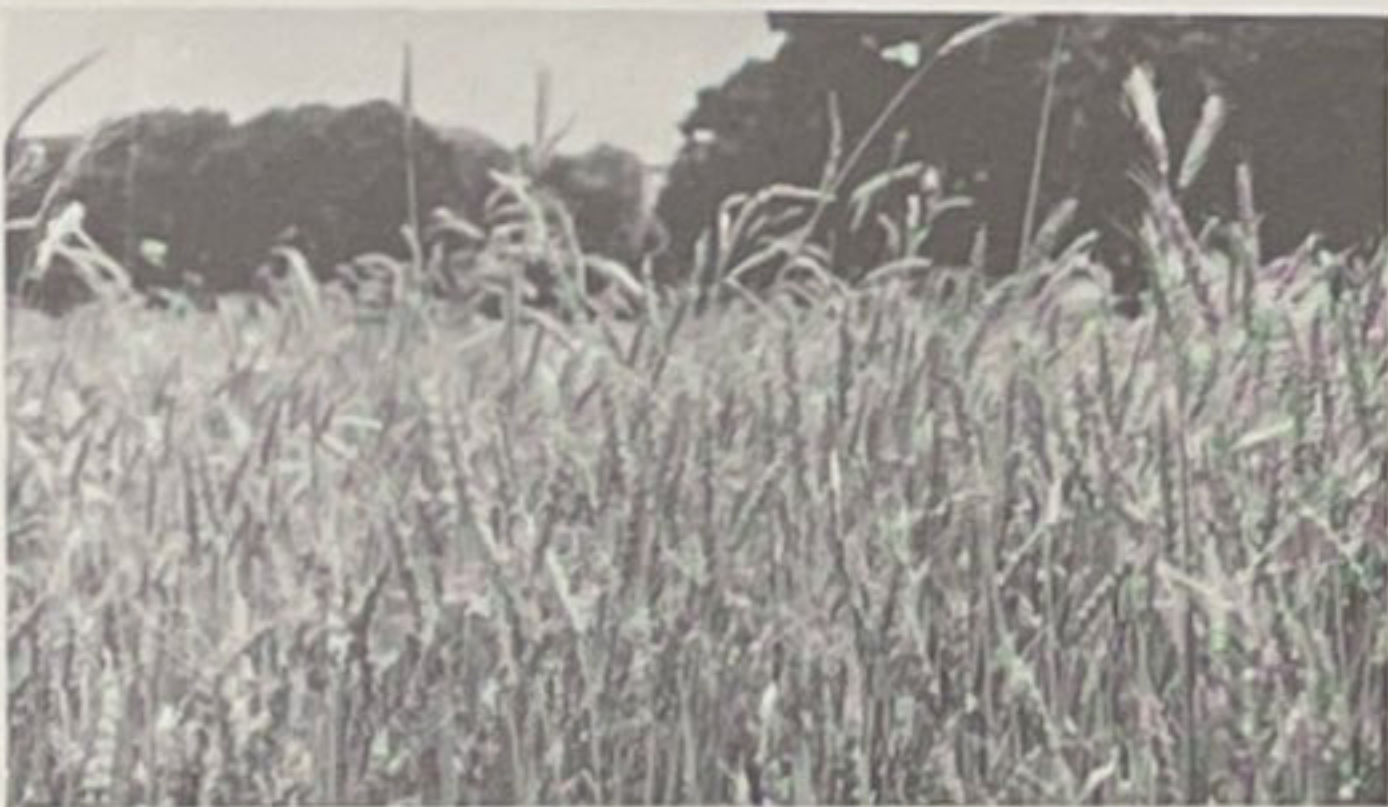
find patterns that are paintable all around you — overall patterns that can unify a picture, keeping its parts together.

The overall pattern is what gives an artist's picture its own particular theme, its own tempo. An arrangement of shapes, shapes that are similar but not necessarily exactly alike, can create rhythms of many kinds. When there is a variation or interplay of patterns, the painting's rhythms become richer. The large black-and-white illustrations below emphasize the patterns you can find in the landscape and show dramatically the rhythms and harmonies nature creates.

Photograph by Ewing Galloway



The pattern of these furrowed fields is one of rhythmic simplicity. The eye easily follows the repetition of the graceful curves; there is no interruption in the gentle flow.



Slim spikes of wheat set against solid bushy shapes create a lively overall pattern here. The stiff stalks produce a surprisingly lacy effect in the simplified black-and-white photograph.



The geometrical shapes of the marker buoys make an interesting arrangement of light and dark triangles. The sharp patterns are in contrast to the horizontal lines of the platform and poles beneath.





## Experiment in black and white

Prove to yourself that you can see in this way — ferreting out patterns wherever you look. Here's a project based on a pile of junk — you'll find it offers a challenge and fun, too. Even battered tin cans can be the basis for an exciting pattern of cylindrical shapes! Look first to the right, though, at how a picture of the New York skyline has been treated. An interesting pattern of vertical lines, a blocky architectural character or feeling has been caught on tracing paper in simple black and white.

Now get your own black felt marker and a sheet of tracing paper — don't try to substitute another kind of paper, as the marker ink will bleed through. Place the tracing paper over the photograph below, using paper clips to keep it from sliding around, then tackle those tin cans. Get the feeling of that pile of cylinders — you'll find it easy to decide on whether the shapes should be black or white. The tracing paper softens some details, eliminates others, much as squinting your eyes does. Don't attempt to outline, but create an interesting arrangement of small black-and-white shapes as you work over the whole area. When you have finished, remove the tracing paper and discover what an unusual, eye-catching pattern a heap of tin cans can make!





### Seeing patterns simply . . .

We've seen how a field of wheat, a pile of tin cans, a city skyline all have a special interplay of patterns which are exciting material for painting. Now let's see how you can use the order and design you've learned about in a landscape. Look out your window right now — squint your eyes and see the scene in its simplest terms. The details disappear so you can easily determine patterns and can also tell quickly which colors are important. This is the way the artist saw the scene in the photograph at right, which resulted in the imaginative oil painting below and the vibrant collage on the next page. And this is the way your landscape painting should be approached: get down on canvas the simple shapes, the unifying patterns, working over all of the main areas with the dominant colors.





### ... Using them creatively

In the painting, the artist emphasized color and pattern variations: he played the hard shapes of the lumber and buildings against the softer masses of the field and distant trees. At the same time he considered color, deciding that the lumber piles had a strong bluish cast, that the grassy field was warm-hued, and he saw the surrounding structures in cool, darker blues. The artist painted things the way they looked and felt to him. Learn to see this way — with imagination — with an artist's eye. When you paint a tree trunk, don't automatically use just your brown paint. You can't take for granted that grass is green, that blue is always the color for a clear sky. When you look at the hues in a landscape, look for the main

colors and think of the pigments you'll use — choose those which are right for *your* painting, for the picture has become the important thing now. (You've borrowed all you need from nature — simple shapes and basic colors!)

Once you've developed this ability to see and use colors and patterns, you're ready to move into exciting new realms. The lively pattern of the abstract collage on this page was based on the same scene, on the same shapes, but the artist felt free to change and intensify the colors here for a really powerful effect — just as you'll be free to become more creative, to experiment and explore with patterns, with colors — and with paints themselves.







## Experiments in paint handling

Paint and the way it's applied adds much to the excitement of being an artist. Technique alone doesn't make art, of course, but the manner in which you apply paint can help make your pictures say what you want them to.

We'd like you to make four paintings now of a single landscape; paint one in each of the techniques we demonstrate here. Go out and choose a subject that really strikes your interest. Use a 10 x 14-inch picture area,

- 1 Take off on your exploration of painting approaches with a "hard-edge" picture like this one! Work for a very precise, flat design quality, catching the angles and shapes of your subject in sharp geometric planes. (Squint at your subject to see such patterns more distinctly.) Your color can be based loosely on the actual landscape — but you can also be daring, choosing bright, intense "unnatural" colors, colors that echo your own personal harmonies and moods. You may want to try watercolor for this technique sometime to take advantage of its rapid drying time. No matter what medium you work in, however, you can use a ruler for the straight lines if you find it helpful.

- 2 This "impressionistic" way of using paint is fun to do; sketch very lightly a rough outline and then begin laying in short strokes of thick paint in bright colors on your canvas. Work on your entire picture area, building up your strokes to create an overall color feeling — perhaps bright and sunny, maybe pale and misty. For this experiment keep your shapes vague, the edges soft and diffused. To get the color effect you want in any particular section use mostly strokes in that hue, but try to introduce other colors into the same area, too. This "broken color" will create vibrancy in each area and will also create a feeling of unity throughout your whole canvas. Notice, for instance, the light green "grass" below — you can find spots of this same color on the tree, roof, sky, all over the picture. To check on how it's working, stand back about ten feet and see how your eye mixes the colors.

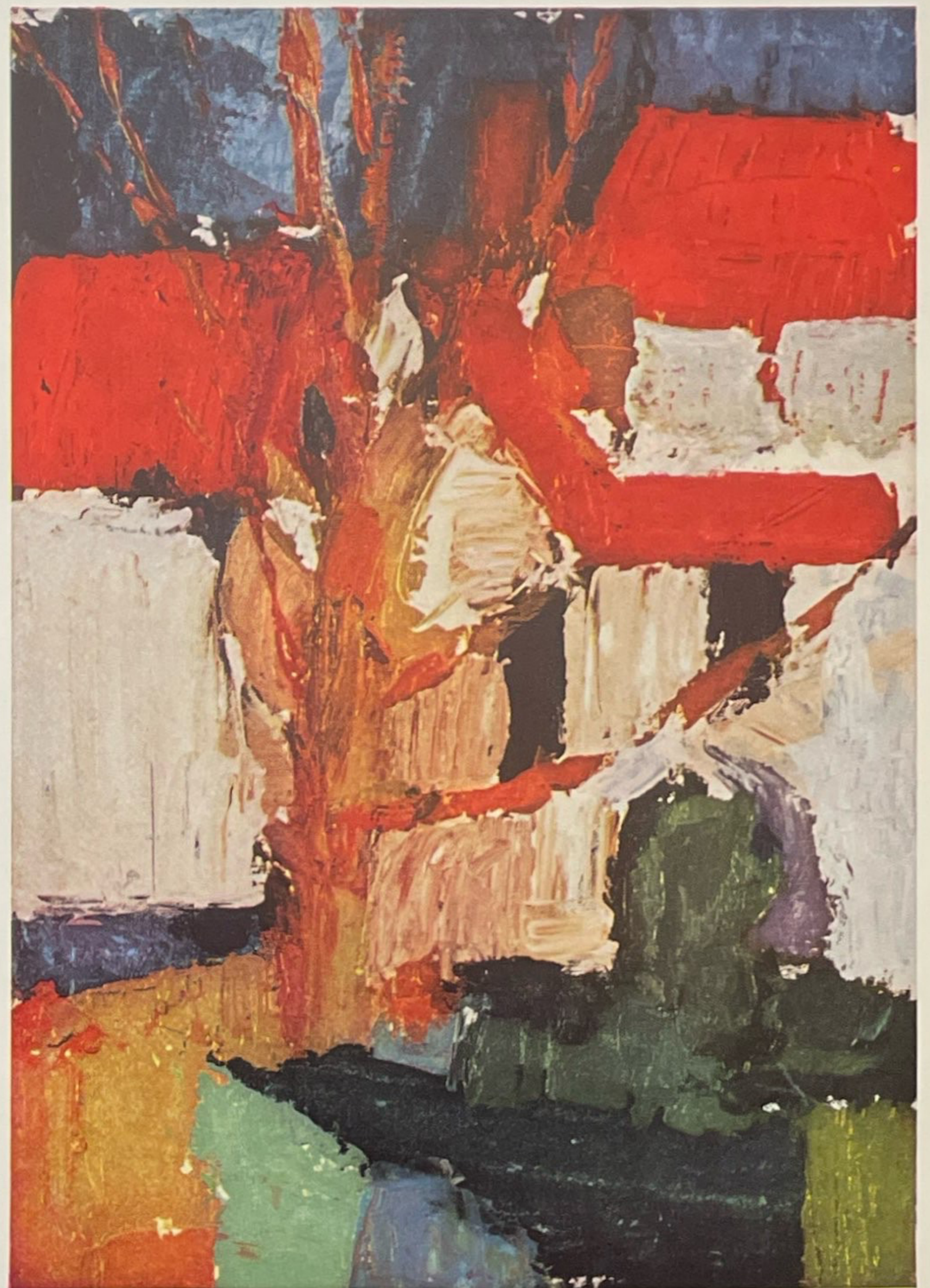




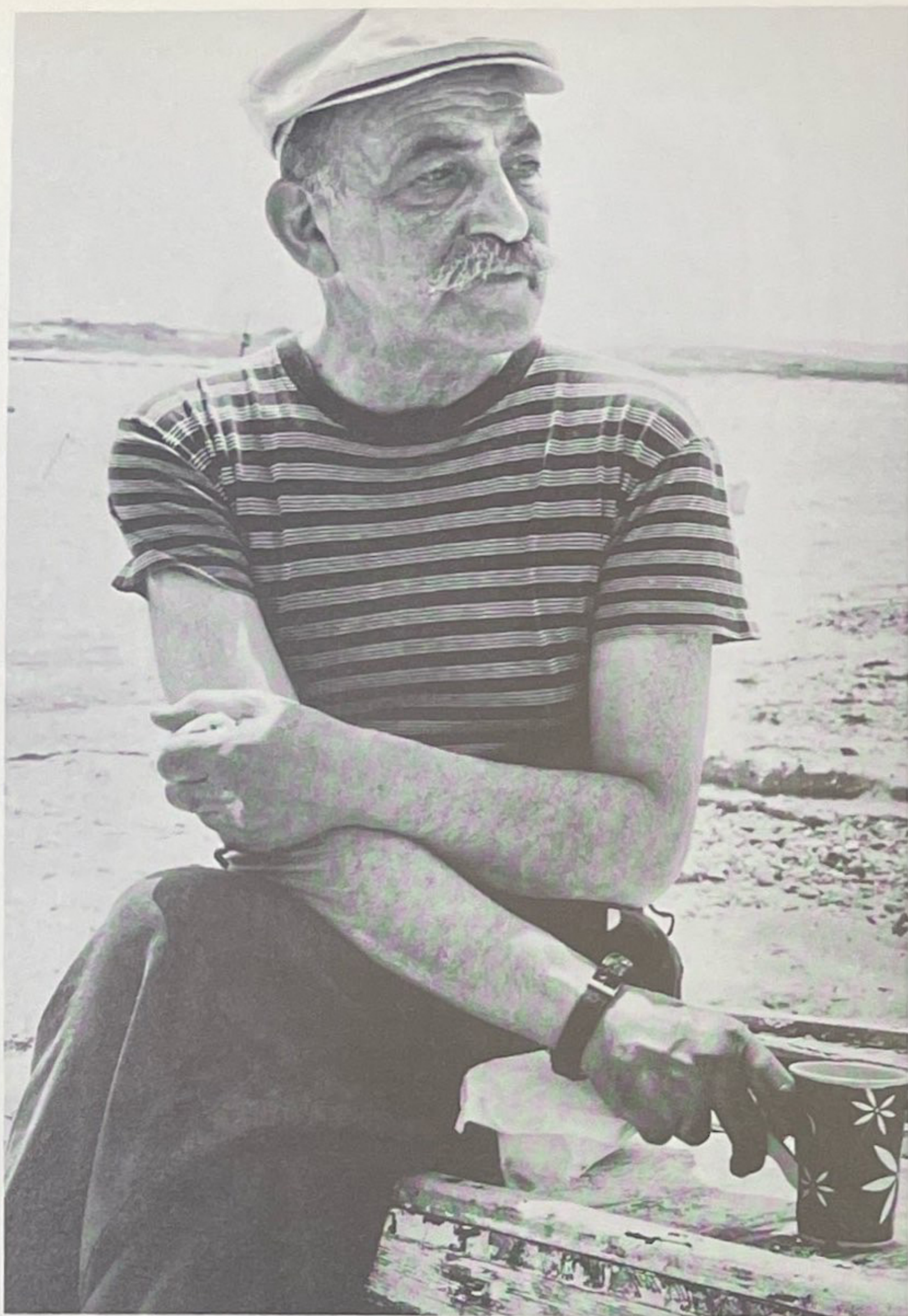
either horizontally or vertically. Follow the pointers relating to the four approaches and study the actual-size details. But remember the reason we've kept the instructions brief is that we just want to get you started. As you work, let the excitement of each new approach talk to you — be aware of what's happening on your canvas. Begin each picture with a fresh eye and open mind!

- 3 The unique feature in this approach is the effect created by the unexpected application of color! First paint the areas of your canvas in very thin washes of bright color; you can be as wild as you wish, paying little attention to what shade goes where because you'll soon paint over them. Now, follow rather closely the actual colors you see, paint freely and boldly, but leave little areas unpainted so small patches of the rich undercolor show through. Don't overwork your painting; keep the spontaneous look of this technique. Patches of undercolor showing, lines not too sharply defined, even slightly crooked, are successful here.

- 4 Put your paintbrushes aside here and use your palette knife only! The rich, tactile look of paint put on with a knife packs a vigorous punch. Build up your picture in an abstract way, laying in your paint in thick slabs. Work for the massive shapes, don't give attention to details. Try to achieve a dynamic color effect, using vibrant hues taken as much from your imagination as from the scene before you. Let your own artistic sense be your guide! Study the detail from the actual painting to really see the distinctive look this technique can give a picture.







Julian Levi, eminent artist and Guiding Faculty member, has paintings in the permanent collections of more than twenty important museums including the Metropolitan Museum of Art, the Museum of Modern Art, the Whitney Museum in New York City and the Art Institute of Chicago. He has written a first-person account here especially for you, telling of his personal approach to landscape painting. You'll find his technique most interesting — try the Levi "method" when painting a landscape of your own!

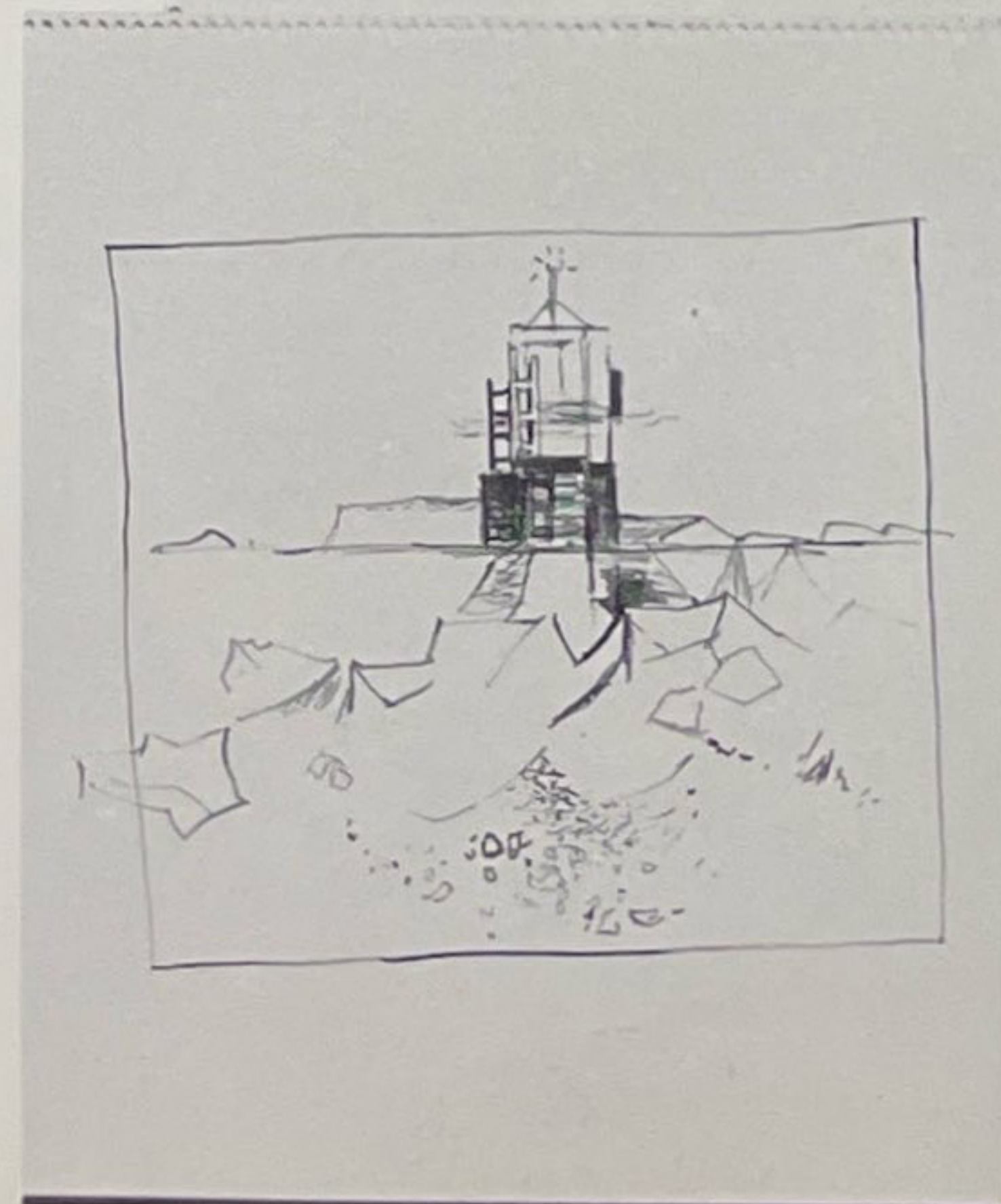
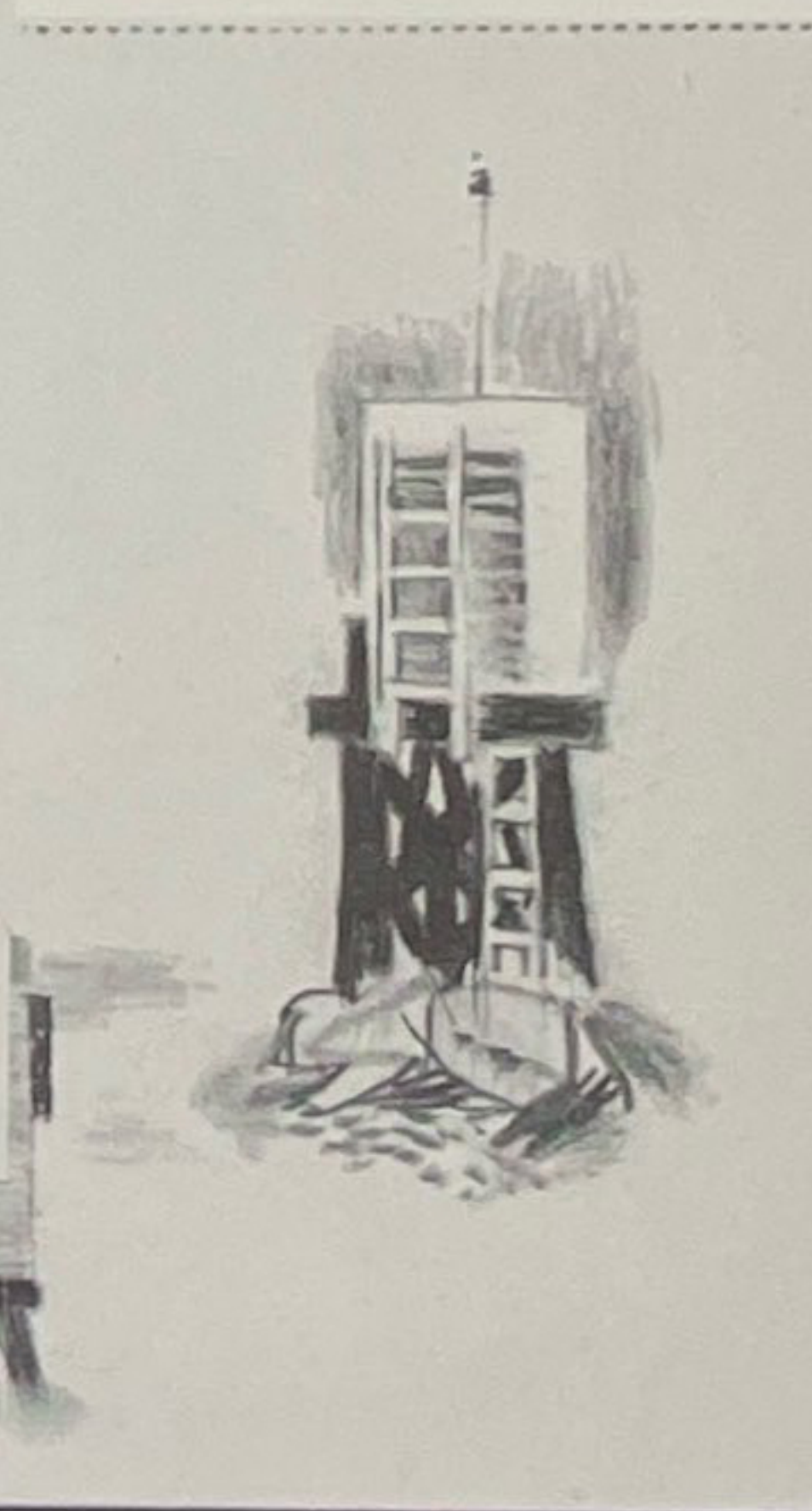
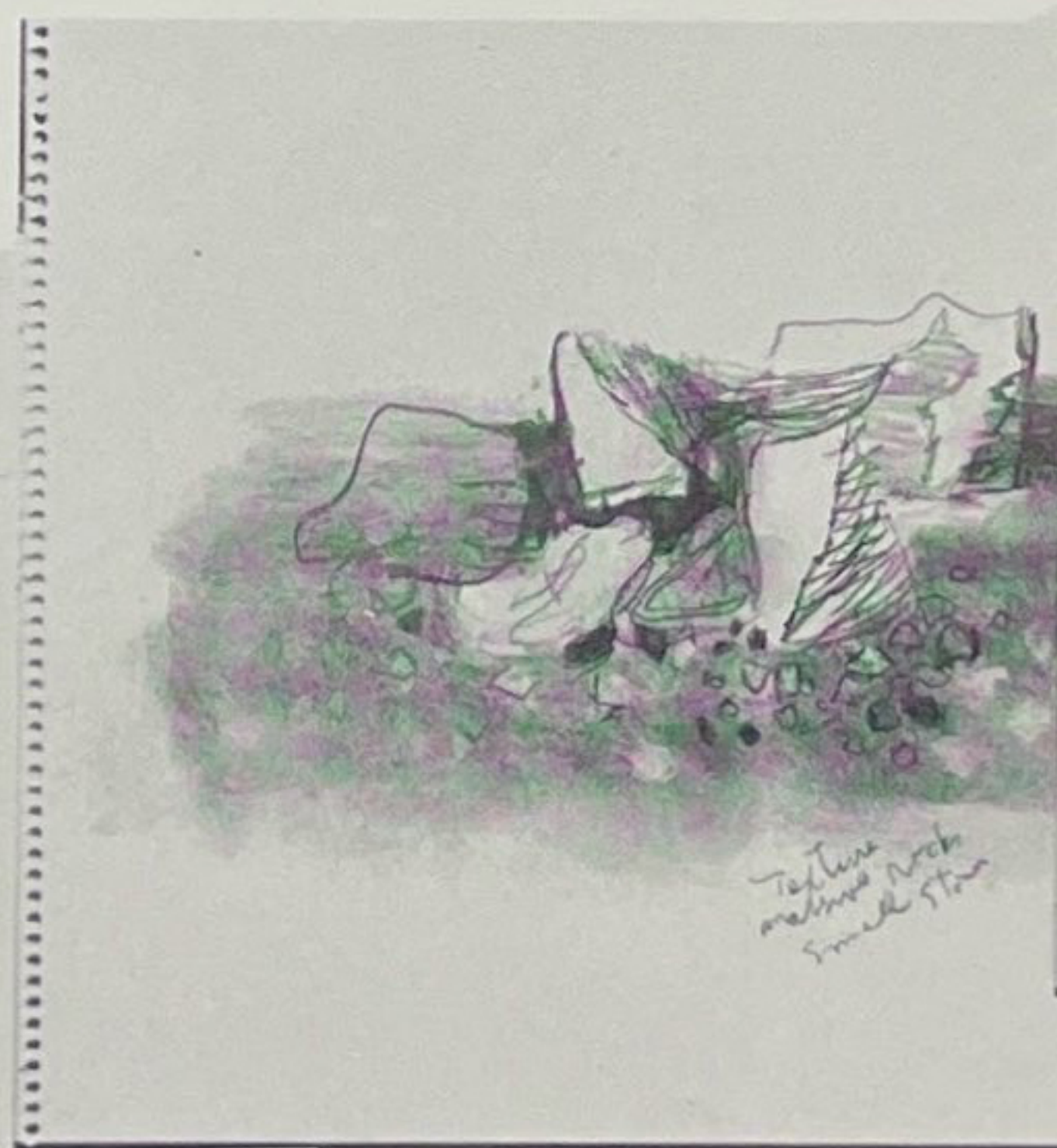
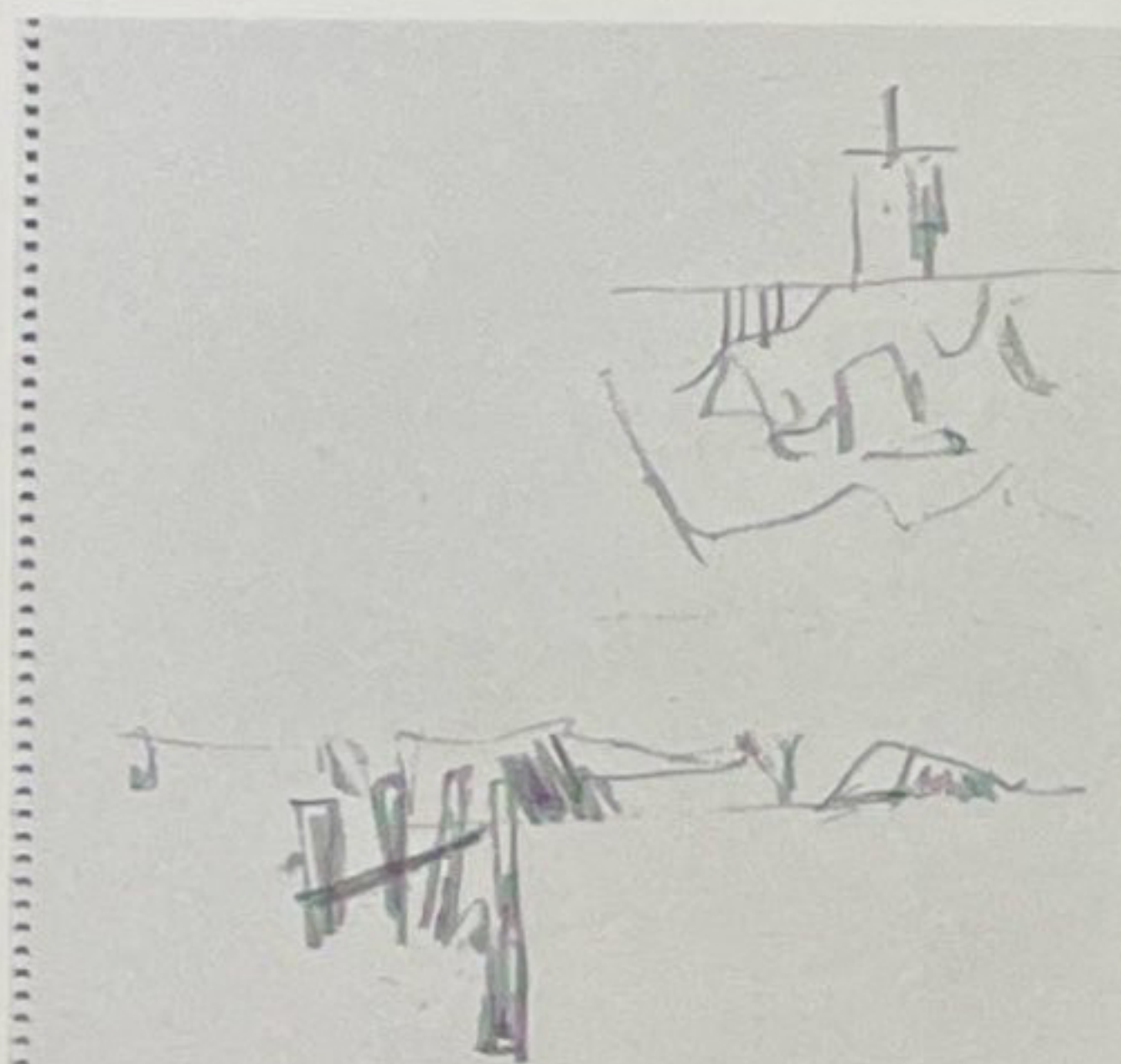


## My approach to landscape *Julian Levi*

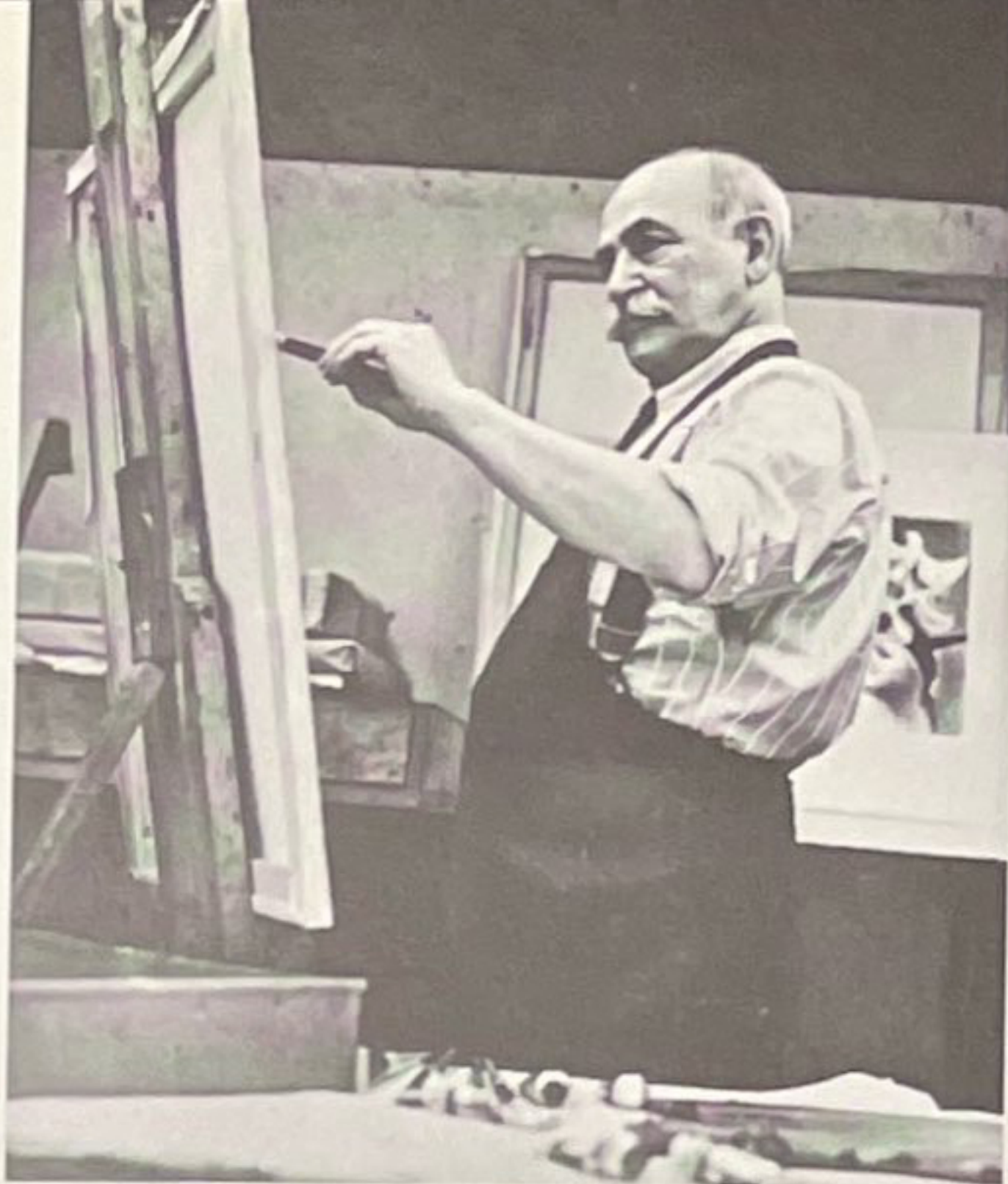
The sea and the areas around it have been my chief interest for years. There is great drama taking place where land and sea meet — I can feel the impact of nature's dynamic forces! As I look around at the dunes, at rocky sections of coastline, I can sense certain objects to be vital forms which later, in the calm of my studio, will be forged into a picture. I make countless drawings of objects and paraphernalia related to the seacoast: buoys, channel markers, nets, wharves, breakwaters all fascinate me. I sketch in charcoal, lead pencil, ink or whatever I happen to have with me and try to record the chief characteristics of each object, including the hard geometry of rocks, the soft undulating quality of sand. Although I design the final shapes when I'm working in my studio, I feel that the painting is really taking shape at the moment I am out sketching its various ingredients.

As I stroll along, studying the landscape and its fascinating shapes, I make many on-the-spot sketches. Sometimes I focus on separate forms such as pilings and rock formations; sometimes I make a series of compositional sketches, positioning the forms within a picture area, trying several arrangements of the same view. I frequently get hooked on the shape or character of an extremely commonplace object — for instance, the ladders on the little lighthouse (above). In my sketches here you might observe the variety of ways I've manipulated the placing of these ladders — adding, subtracting, changing, experimenting.

I am an inveterate beachcomber and seldom return to my studio without a sack full of trophies: shells, driftwood, a length of rope, fragments of wreckage — all showing the corrosive effect of exposure to salt water, which seems to impart a particular beauty. Their forms often play a part as I plan a picture, and they bring the seaside atmosphere vividly to mind as I paint.







Back in my studio I do all my painting. Although I work somewhat abstractly, my paintings are all based on forms I know well; my sketches and collected objects help sharpen my remembered impressions.

I think it's important to explore a subject or sensation thoroughly — so I often do paintings in a series, painting different aspects of the same subject matter. It would seem that in the process of doing one painting, I am alerted to certain possibilities that I didn't originally recognize. (You can see how this happened in the pictures on this page.) There are certain motifs which I never seem to exhaust. They haunt me and keep reappearing, somewhat to my surprise, in many paintings.

I interpreted the forms of the same scene quite freely here with more emphasis on pattern. If you look carefully you can see that I've added some people at the left, but their forms blend and become a rocklike part of the landscape. I took greater liberties with color here and used a lot of black, one of my favorites. *The Breakwater* was painted three or four years after *Three Mile Harbor* — I can't say exactly how many other paintings which featured this theme were done during that time!

A painting like *Three Mile Harbor* usually takes me about six weeks. I get very involved in a picture, painting, repainting, changing areas . . . it's a real struggle to get it just the way I want it! Once I get working on a painting, what takes place on the canvas is more important than my references to nature itself. I mean that color, shape, composition, etcetera, are dictated by *the needs of the painting* rather than by the actual landscape!



Collection Boris Kroll, New York

Courtesy of the A. M. Sachs Gallery, New York







## The pleasure of outdoor painting

*PETER HELCK*

I love the out-of-doors and the growing things there. Painting and drawing outside gives an immediacy and spontaneity that you can't get any other way. I've always had a very strong feeling for landscape — for trees, fields, hills and streams. Each season of the year, every time of the day, brings a different light, so the same views always seem new. Sometimes I may have passed by a scene that later on in a changed light strikes me as extraordinary. I never run out of things to paint!

I consider myself a traditionalist and value those things of the past — its art and its ideals — which have stood the test of time. I've worked in oils, casein and other mediums but get a lot of pleasure doing simple black-and-white drawings on paper or pebble board like those on these pages.

Peter Helck, painter and noted illustrator, does much of his painting and drawing out-of-doors. You've just seen how Julian Levi sketches, then takes nature back to his studio; now discover how Guiding Faculty member Helck takes his studio to nature! There is great value in on-the-spot drawing and painting — try some landscapes in black and white, following Helck's methods.



I never need to stroll far from my studio to find a subject to draw or paint. When I come upon a good scene, it just smacks me — it seems to be yelling to be sketched!



This view struck me for several reasons. There's a nice combination here of the free forms of the trees and the sharp lines of the buildings. The road thrusts through the tunnel of trees.



I always work standing up so I can step back frequently to see how I'm doing. I carry my materials about in a light suitcase: drawing tools, brushes, a butcher's tray, a mason jar of water, etc.



Although I don't recommend it for everyone, I start right in on the drawing — no thumbnails, no quick sketches. I like to carry my pencil drawing pretty far along, revising as I go.



Once I've developed the pencil drawing so it's fairly well established, I start with other tools. First I like to put in the strong black areas with a pen and India ink.



For textured effects, I use anything that works: a sponge, a paper stump, a brush. Here, for these leaves, I used a stump and diluted ink, rubbing it over the rough pebble-board surface.



People think I'm crazy when they see me bending over and peering through my legs at the landscape this way. It's a great trick for seeing the design, the shapes and textures in a new way.



I've put in the larger masses with brushes and diluted ink which I mixed on the butcher's tray, getting various shades of gray. Now I'll add touches of opaque white where they'll be effective.



Knowing when you've finished is always a problem. I stop working when I feel there is nothing more to say about the subject. I may add a few final details, but generally by this time the picture is "done."



Here's a group of recent drawings I've made; I approached them in the same way that I've shown you on the preceding page. I just go out and respond to what I see at first, functioning almost like a camera. But then, of course, I shift and rearrange the things I find, emphasizing some areas, and sharpening contrasts when I feel a scene needs it — imposing my own personality to some extent.

I find real joy in drawing simply and quickly. Most of these small black-and-white drawings were done within two or three hours. There is no end to landscape possibilities — I find that anything looked upon with love is a picture!



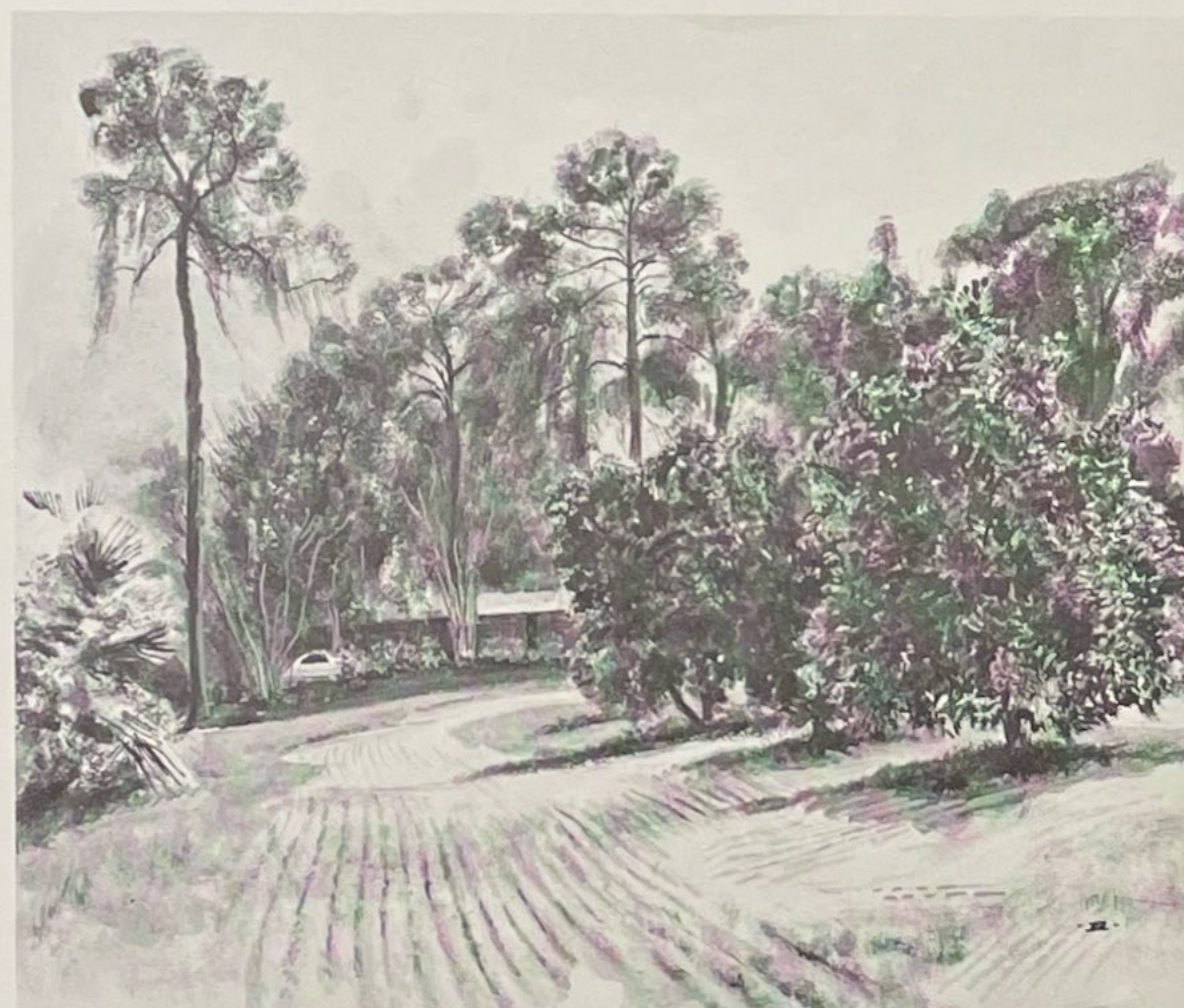
Old moss-covered oaks along the Homasassa River, Florida caught my eye.



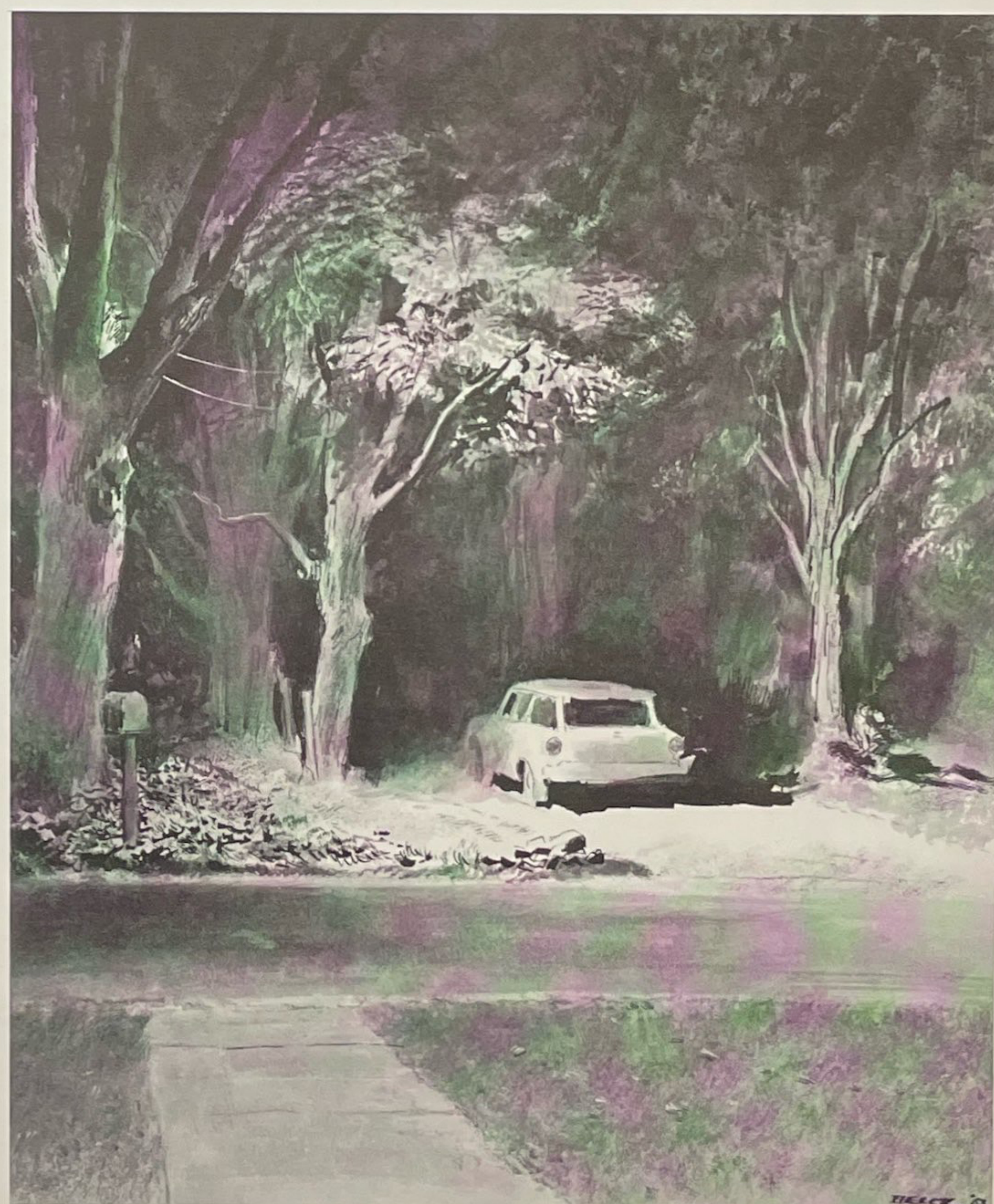
Heavy snow outside my studio window in Boston Corners, New York.



There is beauty even in the bleakness of late winter hills.



It took two sittings to catch the patterns in this orange grove.



One bright night a neighbor's driveway suddenly seemed haunting, luminous.



# Gallery

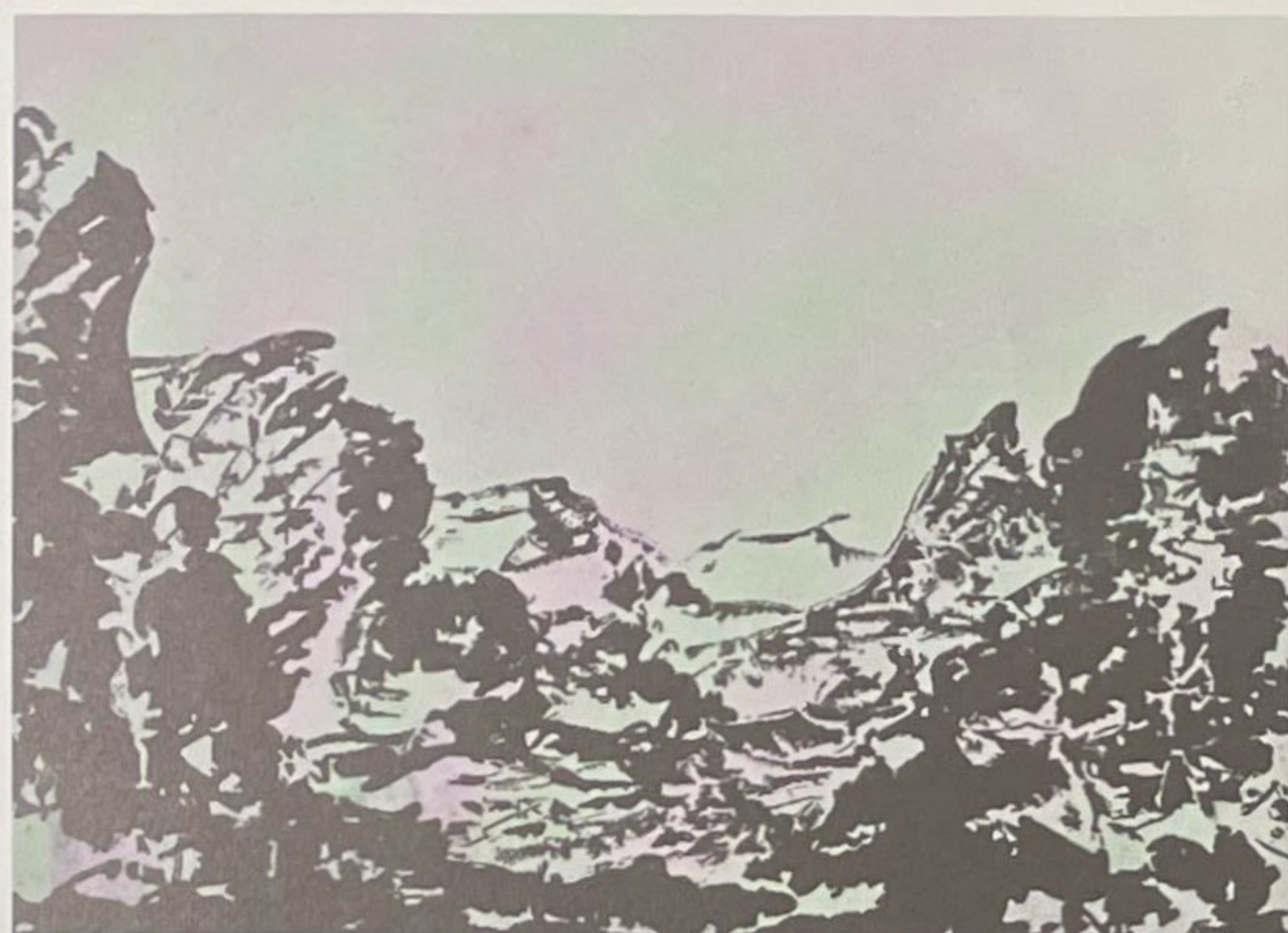


Tahitian Landscape, Paul Gauguin  
The Minneapolis Institute of Art

Gauguin rearranged nature to suit his composition, exaggerating colors and reducing forms to their essential outlines. The strong colors here are shadowless and unbroken, the flat patterns are clearly defined.



The notion that an artist could produce a landscape pattern with ink blots earned Alexander Cozens wide ridicule in the eighteenth century; this same ability to see shapes simply is considered an important artists' tool today.



*Landscape Made of Ink Blots*, Alexander Cozens  
The British Museum, London  
Courtesy of the Trustees

Nature, carefully observed, was just the starting point for Turner's brilliantly imaginative visions. He used his explosions of color to create force without form — force such as the movement of rain, the vaporous power of steam, the energy of a train.



*Rain, Steam and Speed*, J. M. W. Turner  
The National Gallery, London  
Courtesy of the Trustees

Excellent examples of landscape paintings have been produced many times in many places. In addition to the pictures here, look for, study and enjoy the work of: Corot, Guardi, Lorrain, Constable, Hiroshige, Grant Wood, de Stael, Reuben Tam.

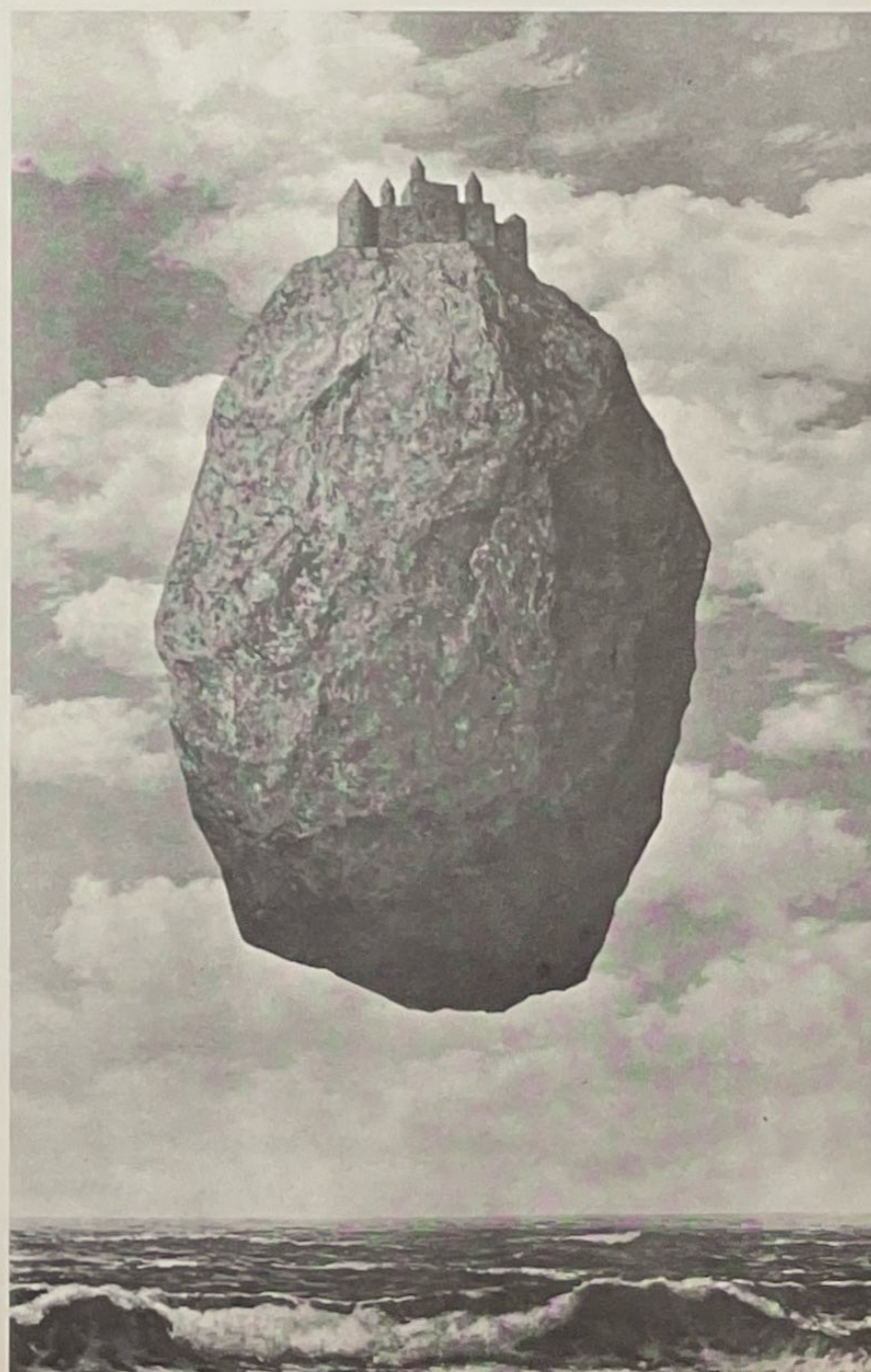
Magritte's landscapes come from the subways of his imagination, it has been said. His technique is meticulous, but the unreality of his scenes often carries an eerie feeling and gives an emotional shock, just as the artist intended.

*Le Château des Pyrénées*, René Magritte. 1959, Oil, 78 3/8" x 55 1/8"  
From the collection of Harry Torczyner, New York  
Photograph by G. D. Hackett



Haboku landscape, Sesshu  
The Cleveland Museum of Art  
The Norweb Collection

The Japanese artistic genius Sesshu was able with but a few brushstrokes to create a complete scene, imply an entire landscape. Despite the economy of line and color in his haboku or "broken ink" landscapes there is a magic reality.

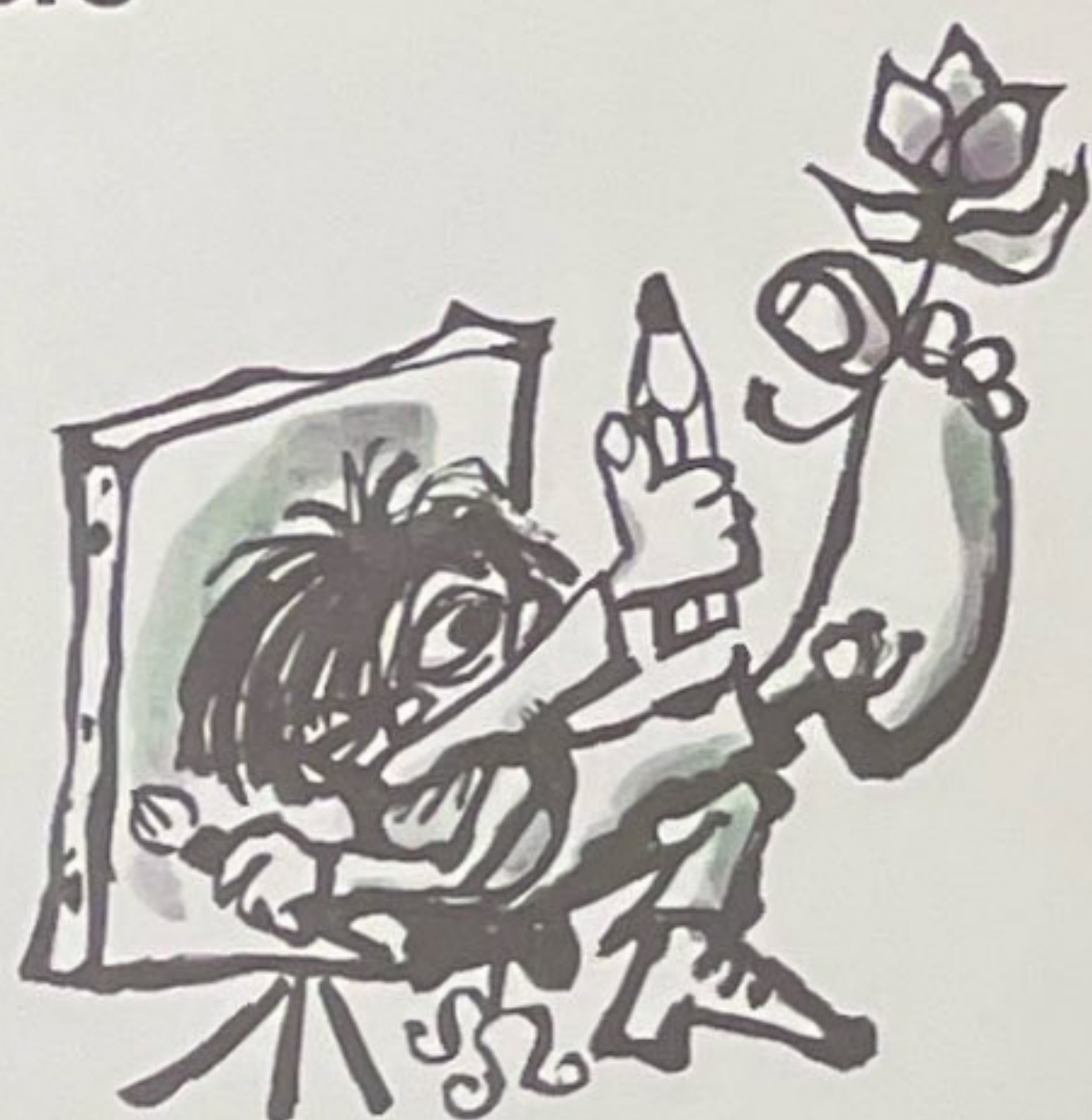




## Ten helpful reminders

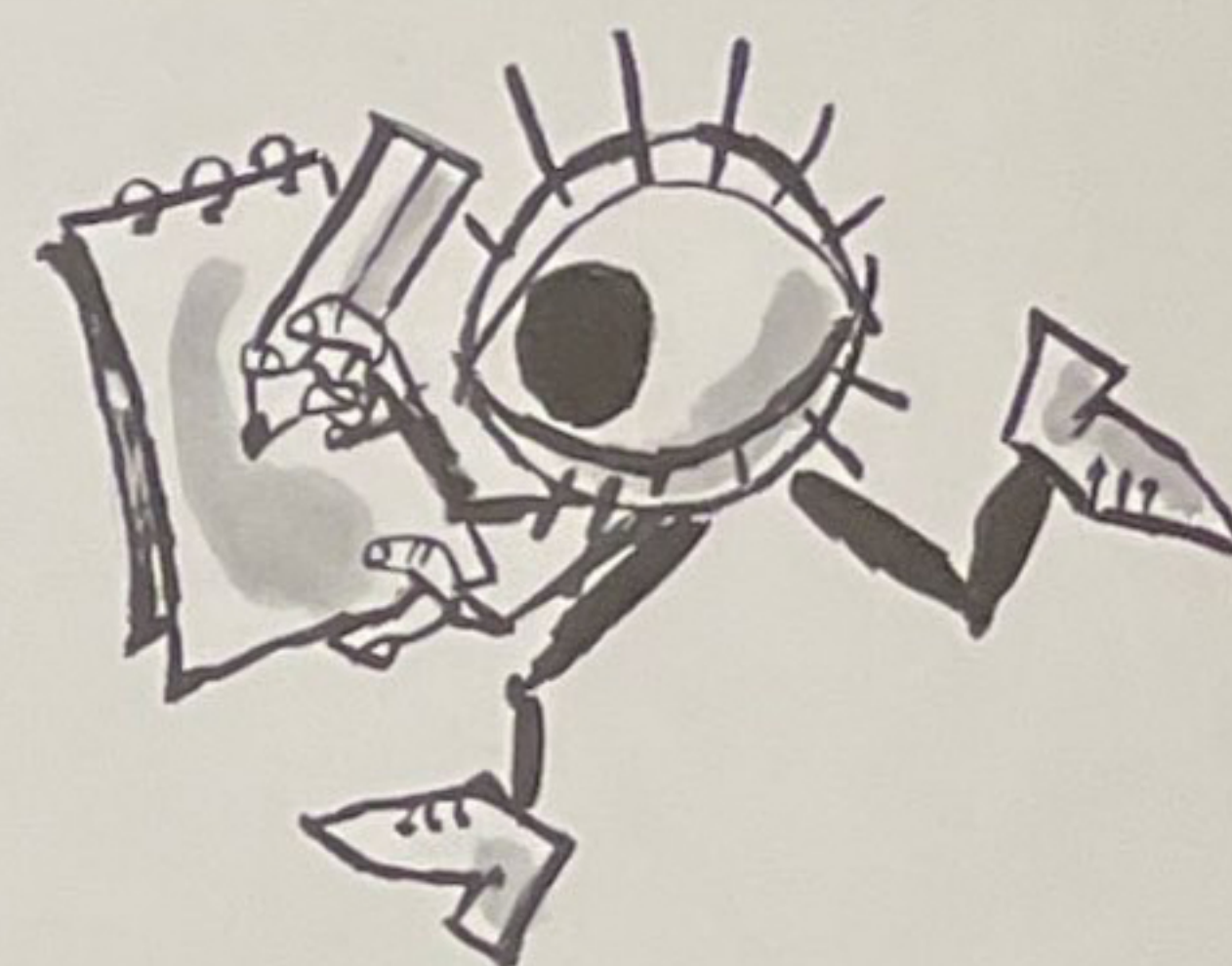
### 1 Paint the things you know

Don't sit in your living room and try to paint the Taj Mahal! Many beginning artists want to paint spectacular landscapes and tackle sights they've never seen and really don't know. There's plenty of exciting material to paint right in your own neighborhood. Paint familiar things—the newness in any scene comes from within you.

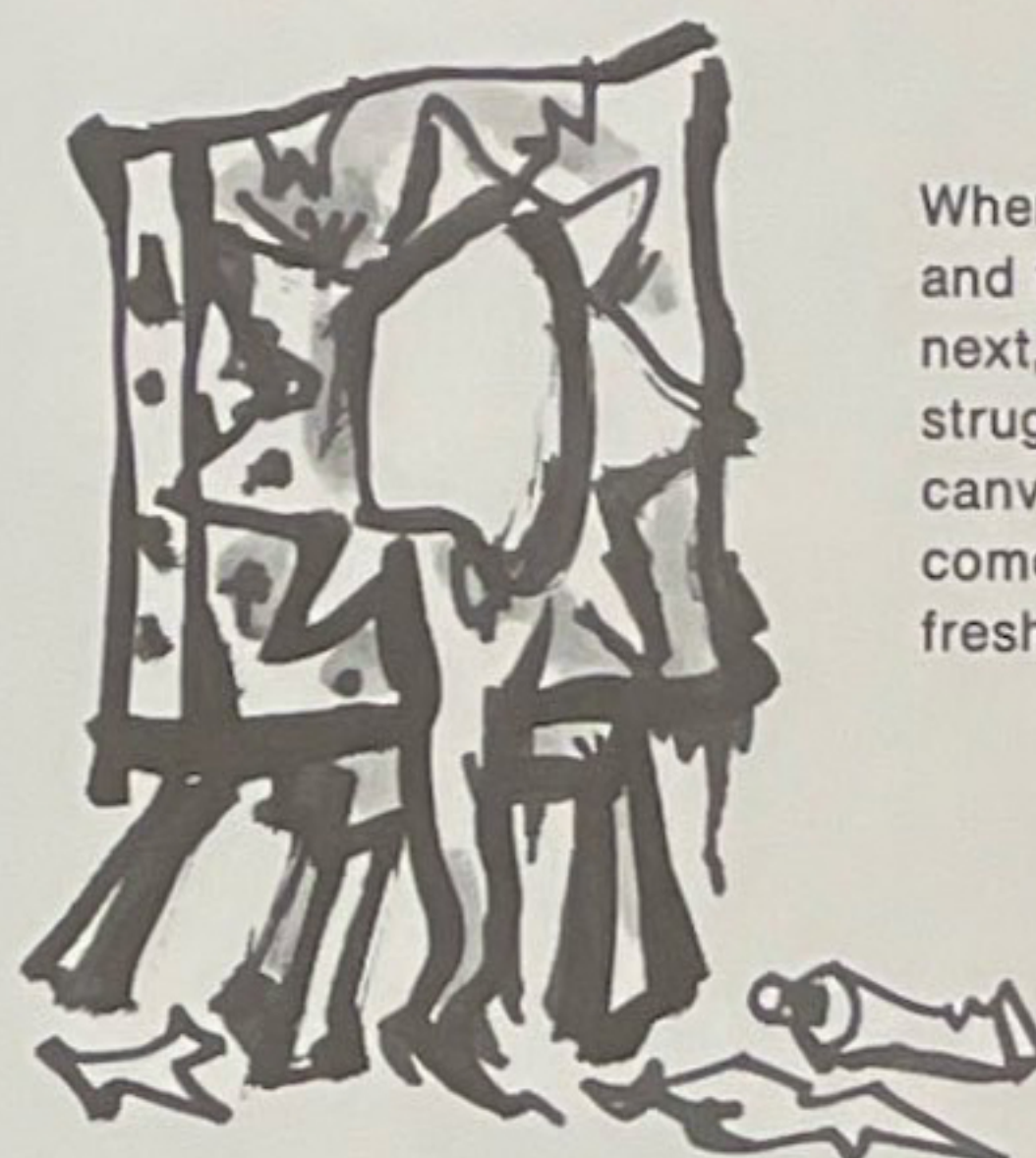


### 6 Use your sketchbook!

Form the habit of making sketches of anything that catches your attention. An oddly formed rock, an old-fashioned gabled roof—whatever strikes your fancy—can later become part of a painting. Build up a file of these notes for future picture possibilities.



### 7 Avoid overworking



When you've been painting for a while and find that you don't know what to do next, or seem to be losing interest, don't struggle on. Stop painting and put your canvas aside for a few days. When you come back to it you can see it with a fresh eye.

### 2 Don't search for the perfect landscape



You'll end up exhausted, with nothing to show for your efforts, if you set out in search of a perfect landscape. It's not to be found, it just doesn't exist! When you're out looking for a likely view, stop the first time something sparks your interest. This is the starting point for your painting, the place to really get underway.

### 8 Keep your paper or canvas in the shade

A sunny day seems to bring out the colors in nature and brings out artists, too, who especially enjoy the brilliance. But be careful—direct sunshine on your canvas can produce a tiring glare, and can also create false color relationships. You may be unpleasantly surprised when you see your picture in normal light. The remedy: When you paint, turn your canvas so the sun doesn't shine directly on it.



### 3 Warm up with compositional sketches

Try several small thumbnail sketches before you begin working on your canvas. Experiment with different arrangements, simplifying and organizing your material until you find the way that is best.



### 9 Take only what you need



Don't load yourself down with equipment when you set off to paint landscapes. You don't really need easels, chairs, umbrellas, etc.—there are many natural substitutes for these. Take just the materials required for whatever medium you plan to work with.

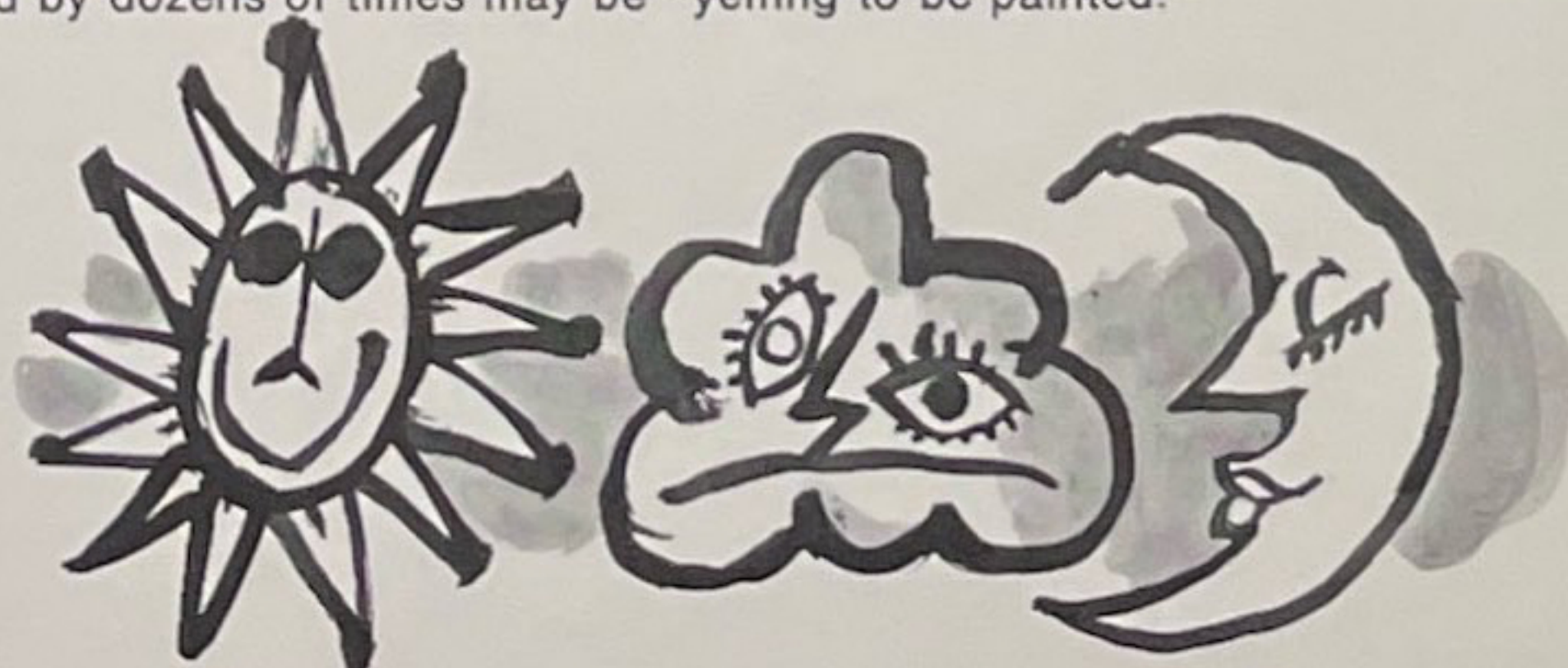
### 4 Don't try to take in too much



Don't be overwhelmed by the confusion, the abundance in any scene. You'll learn to eliminate nonessentials! Try to isolate some portion of a view, to keep your theme simple. A viewfinder such as you made in Section 6 will be a great help.

### 5 Try the same subject at different times of day . . . different seasons

Pay special attention to what shifting weather and changing seasons can do to the landscape. The shadows of late afternoon, bright midday sunshine or a fine mist will make the same view seem very different. At some moment a sight you've passed by dozens of times may be "yelling to be painted."



### 10 Experiment . . . take chances

Landscape painting requires not only a good eye but a sense of daring. Beginners often tend to be timid, a bit overly careful. You're bound to make mistakes, mistakes you can profit from, so go to work with some boldness. Let your lines flow freely and inject some vigor into your drawing. Use your watercolors freely, your oils with some abandon. In short, enjoy yourself while you learn to paint landscapes!





**Important**

These instructions are extremely important to you. Read them through carefully from start to finish. Do your assignment work only after you have done the practice exercises on pages 9, 12, and 13. Do not send these exercises to the School except as directed in your assignment instructions below.

"A work of art can be made of any subject. It's the way you approach it. Anything that excites you, that creates a terrific drive to set the subject down on paper, is worth painting." *Peter Helck*

**To send to the School****Practice project**

We want to see *one* of the four pictures you were asked to paint on page 12. Select the one you like best and send it along with your assignment work.

**Section 10 assignment work**

In either oil or watercolor on a 16 x 20-inch sheet of Canvaskin or 15 x 20-inch sheet of watercolor paper, paint a landscape. Leave at least a 1-inch border all around your picture.

Do not base your picture on another artist's work or on a photograph. Go out and make sketches or a painting of the scene you want to use for your assignment. You will find it a wonderful, exciting experience to actually work outdoors.

The painting you do outdoors may be sent as your assign-

ment or you may prefer to use it, as well as any sketches and drawings of the scene, in order to create a more personal painting back in your studio.

The important thing is to take a look at your world and see it in your own special way.

Print on the back of your practice project and your assignment picture:

Your name  
Student number  
Address  
Assignment number

(over, please)

Cut along this line — and mail with your assignment

**Comment sheet**

Begin now to develop a critical ability about your own pictures. In the space below, describe what you were trying to create in your assignment picture and tell us whether or not you feel it is successful.

.....

.....

.....

.....

Tell us whether you painted this picture outside on location or in your studio.

.....

Name .....

Student number .....

Date .....



### **Check before mailing**

Your assignment carton should contain:

- 1 practice landscape, 10 x 14 inches
- 1 landscape painting on 16 x 20-inch Canvaskin or  
15 x 20-inch watercolor paper
- 1 comment sheet (on other side of this page)
- 1 shipping label filled out completely with your name  
and address

Mail this carton to:

**Famous Artists School**

**Westport, Connecticut 06880**

Note: Be sure your paintings are thoroughly dry before mailing.